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THE BOOK OF GOOD MANNERS

A GUIDE TO POLITE USAGE FOR ALL SOCIAL FUNCTIONS

By

VICTOR H. DIESCHER

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SOCIAL CULTURE PUBLICATIONS
151 FIFTH AVENUE · NEW YORK

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BJ1853 .D5 1923
Diescher, Victor H.
Book of good manners.

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SOCIAL CULTURE PUBLICATIONS
MANUFACTURED IN U. S. A.

TO THE READER

With the purpose of democratizing, as it were, the subject of etiquette and making its laws understandable and applicable to the daily life of the every-day man and woman by giving greater prominence to the basic elements of good manners, rather than the elaboration of circumstances never met with by people who resort to a book of etiquette for the purpose of improving their knowledge of what constitutes correct form, this work is sincerely dedicated. Correct procedure for those formal occasions which most anyone is likely at any time to attend are herein set forth, as well as that for the most elaborate functions. It has been endeavored to cover all details of good manners, as to rule and application. In how great a measure this purpose has been accomplished, time and practical use can only disclose; but if the desire of the readers to improve their understanding of good manners is in any degree enhanced by the use of this volume, in such degree will be repaid the effort of compiling the work.

V. H. D.

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PART I

GOOD MANNERS IN DAILY LIFE

Chapter I

THE HOME

The apple falls not far from the stem

Though a man wander far from the place of his birth, he never moves one step from his home. All his days the effects of home training silently and with resolute sureness mold his niche in the world of men. Blessed indeed is the person who carries through life the memories of pleasant surroundings in youth and the endearing charms of the true abode of gentility, culture, kindness and reverence—the four virtues of the true gentleman and the perfect lady. Yet, though he is handicapped who has not felt the charms of a lovely home, he is likewise strengthened if he but resolve to profit by his loss and steadfastly endeavor to counterbalance his original deficit by practicing the four virtues.

The home, then, is the starting point in the creation of gentlemen and ladies. The characters of persons are judged in part by the outward appearance of the houses in which they make their homes. If the exterior presents a pleasing aspect, it is quite natural to assume that the interior is likewise of pleasing appearance.

THE PLEASING HOUSE

Perfection is not measured by inches. Large or small, the house of the cultured gentleman is of honest design,

with its painting and curtains, external trimmings and surrounding foliage in good taste. The approach to the house is kept beautifully neat, sidewalk and path clean, steps scrubbed, brass polished. Its neat little bell is promptly answered. It is a sign of breeding to promptly answer the ring of a caller: the gentleman does not impose on the time and patience of others, be they whosoever or whatsoever they may. Besides, a feeling of welcome tingles through the veins of the caller who is promptly and courteously admitted. Thus, whether the door be attended by the man of the house himself, by courteous, soft-toned little maid, or liveried butler—if it be promptly attended—the impression of gentility is carried to the very doorstep. Indifference to outward appearance, nondescript architecture, garish painting, unpolished brass, unswept and unkept walks, coarse and untidy lace, the door tardily opened by an ill-attired butler brand immediately the occupant as anything but well bred. The art of making a house distinctive in its exterior and interior appearance is in itself a quality of breeding. People correctly dressed and mannered yet shrouded in an atmosphere incongruous with breeding cannot hope to create the proper impression. It may be the fault of the servants, who are ill-mannered, the service may be not well done, the children may be poorly behaved and ill-mannered. Perhaps on the other hand all of these points are well performed and still things seem not to be in co-ordination. Ah, yes! it's the furnishings! How rich, and so perfectly positioned! But are the pictures well chosen? The frames are exquisite, but the subjects are abominable and out of place. Better the print of a masterpiece in becoming frame than the

mediocre daubing in oil handsomely framed. Better no picture than the picture misplaced.

THE CHARM OF THE TRUE HOME

Nor is correctness itself a virtue when personality is lacking. The personality of a home is that indefinable warmth that impels the visitor to linger, whether the home is but a hut or a palace; while the place correct to the micrometrical fraction becomes but a show-place, walls with furniture correctly placed, a "gilded cage." Costliness is not necessarily comeliness. The home with the "warmth" may have limited furnishings, yet breathe, in that very sparseness, the atmosphere of unmistakable quality indicative of the taste of the well bred.

The aspirant to beauty should endeavor through guidance from books on home decorating and home furnishing, observation of what others do in their homes, and the careful study of the needs of his or her particular home to make all the rooms the composite of propriety, comfort and charm. These physical aspects can be attained by little touches—a flowerette here, a bit of lace there, this piece of furniture placed so, the other so. If one is attempting purely artistic effects, articles and pictures which do not lend themselves to the room as a whole should be given another place. If you have old family portraits for example, which do not harmonize artistically in one room, perhaps they will in another. These cherished relics add a feeling of endearment to any home, and if they can be properly placed may enhance not only the artistry, but add to the charm as well. Those instruments of an orchestra which are not heard enrich the melody: the personality of the home-maker makes the home.

CULTURE IN THE HOME

Another step toward the attainment of culture is the proper regulation and government of the activities of the members of the household. The too little practiced custom of reading aloud in the family circle furnishes healthy stimulation toward cultural improvement. None will deny the value of conversation with people of knowledge, taste and high ideals. People careful in the choice of words, interesting in theme and bearing an atmosphere of lofty thought and ambition are sought by all. The charm of such people may be felt in a study of the English Classics. The immortal expressions of thought, from the beginning of recorded literature to the present day, range in scope from the sweetest and gentlest whisperings of love and nature to the most profound treatises of philosophy and science, combining all that is worth while and good. Their study broadens the vision, thoughts run deeper, ideals soar higher, involuntarily the chest is lifted, head thrown back, the step quickens, and one becomes a better and bigger man.

Reading leads also to discussion, which in turn brings into practice the use of words. Modern critics state that the home is no longer a place where constructive conversation is held. It is said the average person does not read sufficiently to have subjects for discussion, that he hurriedly grasps the news from "picture papers." This is detrimental to culture. It eliminates the thought and feeling created by the inspiring editorial—it is mental suicide!

Of extreme mental and moral value is singing and

music. People from homes where the family congregates regularly and gives vent to its better feelings in song acknowledge this as stimulating pastime. It is a pleasure, a taste for which is readily acquired. Interesting games, bringing into play the faculties of thought, care and consideration, likewise form enjoyable pastime and create a feeling of good fellowship in the home. They enhance the attainment and maintenance of culture. Step by step the walker from the Atlantic reaches the Pacific: act by act the molding of character continues.

KINDNESS AND REVERENCE

Kindness and reverence are the natural outcome of the desire for culture. Wife and husband in their actions to each other should set the example for the children. Loss of temper has no place in the curriculum of culture. The gentleman is the master of his feelings, he has complete control over his faculties at all times. Families whose hours alone are unpleasant and lacking in the display of courtesy and magnanimity will inevitably display their true colors to strangers. "Company manners" must be practiced when alone. Good actors are limited, and even these rehearse their parts untiringly before they attempt a public portrayal. A charming mother and a kind father exert their influence upon one another and upon their children in the course of daily life in a manner more impressive and more indelible than can be done in any other way. Complete harmony, the result of kindness and reverence, is a prime requisite in the home where the attainment of culture and good manners is a constant ambition.

ETIQUETTE IN THE HOME

The desire for cultural improvement leads naturally to the desire to act in accordance with recognized practices, that is, to practice proper etiquette. In this endeavor also the home is the best place for practice. Children trained in early life to give attention to their actions in the home, bear themselves with poise and dignity and perform unhesitatingly and skilfully the most delicate table operations and gentle mannerisms.

Chapter II

GOOD MANNERS FOR CHILDREN

CHILDREN AT TABLE

Training in manners at table should begin the moment a little child begins to eat at table with the grown people. While the little hands are too tiny to properly hold eating and drinking utensils the child should be permitted to use a spoon and pusher and hold them in the manner most convenient to itself. Neatness is the prime requisite to good manners at table. The child should therefore be cautioned against eating hurriedly, opening the mouth when chewing, stuffing the mouth too full, spilling food and smearing the face and hands, and against making grease marks on its tumbler or mug by always wiping its fingers and mouth before drinking. Trifles, like putting the spoon into the mouth point first, for example, may be overlooked during this early period. Graver offenses, however, such as waving the arms, rocking, knocking with spoons and crumbing bread should not be tolerated. Before company, of course, it is best to say as little as possible. Constant correction in the presence of strangers becomes annoying. A word or two such as "Don't knock now, dear, not at the table," or "please, darling, be careful," should suffice. But if the child insists on becoming unruly, banishment from the table will make clear the fact that admission to grown-up society is dependent upon good behavior.

THE PROPER USE OF THE FORK

When the child has become proficient in the use of the spoon and pusher the fork may be substituted. This new implement will at first be as unwieldy for the little hands as were their predecessors. But the child must now be taught to hold the fork correctly, that is, resting on the third or middle finger and gripped by the index finger and thumb, similar to the position of a pencil in writing, but held two-thirds of the way up the shank of the fork. The food is taken up on the upturned prongs. To make the beginning easier the child may for a while continue in the use of the pusher to shovel up such elusive articles as corn, peas, etc. The pusher may later be replaced by a small piece of bread held between the thumb and first two fingers of the left hand. A fork must be used for all manipulations of vegetables.

When no knife is used the fork is held in the right hand. Meat is lifted prongs down; vegetables prongs up. To pile mashed potatoes or vegetables on the convex side of the fork on top of the meat is a disgusting habit. It is difficult of accomplishment and courts disaster. Meat and vegetables should be taken up separately. Burdens dripping with gravy or juice must not be lifted to the lips. Taking more than a mouthful is a grave offense, and heaping the fork full and taking half the contents into the mouth and holding the balance in mid-air is preposterous. It is perhaps needless to say that the elbows must not be rested on the table while eating. These are some offenses which can easily be remedied while the child is very young.

THE KNIFE AND FORK

The child's first lessons in the use of the knife and fork should be confined to pieces easy to cut. The fork is held near the top in the left hand with prongs downward, index finger on the shank pointing towards the prongs and supported at the side by the thumb, the other fingers closed underneath holding the handle tight. Clutching either knife or fork in the clenched fist should no longer be permitted, nor must the knife be used to saw across the food at the base of the fork. Harsh scraping of knife or fork on the plate should be avoided.

THE KNIFE

The position of the knife in the right hand is identical to that of the fork in the left. The handle is held firmly at top, with the index finger pointing down the back of the blade. In cutting, the edge of the knife must not scrape the back of the fork prongs. A mouthful cut, the fork should be thrust through it prongs downward, from whence it is conveyed to the mouth with the left hand. One mouthful must be cut and eaten at a time.

The knife is *never* to be put to or into the mouth. Nor should the knife be used unnecessarily. Soft foods, like patties, hash on toast, eggs and vegetables should be merely broken apart with the edge of the fork and taken up with the prongs of the fork upturned. The knife must not be used to scrape baked potato out of the skin, or to butter potato. Butter for baked potatoes must be taken on the tip of the fork shovel-wise, placed on the

potato and pressed down and mixed with the back of the prongs.

When the child has finished eating he should place knife and fork together on the plate, handles toward the right and projecting not more than an inch or two beyond the rim of the plate, so that the plate may be removed without fear of tumbling knife or fork on to the table or floor.

THE SPOON

The child's first acquaintance with eating utensils is with the spoon. This proficiency should not be allowed to develop into misuse.

The spoon is to be held in the right hand like the fork. In eating soup the spoon must be dipped *away* from the body, turning the outer rim of the spoon bowl down. The bowl of the spoon must not be filled more than three-quarters full, and the soup should be sipped, *noiselessly*, out of the side—never the end—of the bowl. It is practically impossible to lift a spoon brimming over with liquid to the mouth and not splash and spatter it on the way up. In the case of porridge, a spoonful is of course more than a mouthful and this is another objection to the full spoon. In eating cereal or dessert, the child may be allowed to dip the bowl of the spoon toward the body and eat from the end. The teaspoon, of course, must never be left in the cup while drinking, but should be laid on the saucer after the beverage, whatever it is, has been stirred. Cocoa or other drinks must never be "eaten" with a spoon, but it is perfectly permissible to sip from a spoon a little at a time of a hot liquid. In

taking any liquid from spoon or vessel, no noise must ever be made.

OTHER TABLE MATTERS FOR CHILDREN

A child may determine the distance from the table at which it wishes to sit, so far as comfort is concerned. It must not, however, be placed so close to the table as to hamper free action, nor so far away as to make too possible the spilling of food in transit.

A child must not be given a napkin instead of a bib. Children inevitably spill food and drink despite good behavior and great care. And some foods are difficult to master, so that it is advisable to keep to the bib until the trying days are over.

A child seated at table should arise as belated grown-ups of the household appear, and sit down again after the grown-ups are seated.

At home or at any family dinner table, it is proper to serve children after the adults. At a formal or an informal dinner, where a prescribed order of service is followed, children are served in their turn.

QUIETNESS AT TABLE

Older children may gain much of the foundations of good breeding at table. They should not be allowed to jerk out their chairs, to slide down sideways, to flick their napkins or to play with the tablecloth or eating utensils. A child should be taught to draw the chair up to the table gently by grasping the seat with both hands and momentarily lifting himself on his feet and then sitting down quietly in the center of the seat. He must

not slide or "pivot" his chair into place from leg to leg. In getting up from the table, he must not be permitted to lay hold of the table and shove off. The scuffling of chairs is never heard at the table of the cultured. The child should not be permitted to demonstrate his clownish or engineering possibilities with forks, plates, or tumblers at table by performing feats of equilibrium or by making tunnels, etc.

TALKING AT TABLE

If a child wishes to speak when older people are present at table, he must stop eating and look at his mother, who at the first pause in the conversation inquires: "What is it, dear?" Then the child may speak. But if he aspires to a lengthy discourse on a subject of his own choice he should be politely stopped.

Freedom of speech can be granted the children when they are alone at table with their mother. She must, however, treat them just as she treats her visitors, and guide their table conversation. Children imagine themselves ever so much bigger and more capable than they in reality are, and it is therefore not advantageous to their mental development to prevent them from doing and saying what they feel capable of. This natural tendency if properly guided will help the child to formulate his own development.

Likes and dislikes must be eliminated from the conversation. A child must say, "No, thank you," not, "I don't want steak, I like chocolate cake." Begging and "tongue-hanging" must be controlled. The child should be made to cultivate pride and reserve, and never linger with wistful look for a bit of sweetmeat.

GOOD MANNERS IN CHILDREN

OBEDIENCE

The child to be attractive must be obedient. Fussing and fidgeting on the part of children is creative of dislike. Sweetness, unobtrusive behavior, prompt obedience, these are the charms of children. "No" should *mean* "no" and leave no possibility of winning a "yes."

Disobedicince should be promptly punished by banishment. Good behavior is thus placed at a premium and self-control is developed. It is to the welfare of the child in later days to be trained to obedience. The child petted and pampered in youth is the person buffeted and bumped in the great cauldron of worldly affairs.

COURTESY AND RESPECT

The well bred child slips from its chair upon the entrance of an adult and stands until a senior is seated. A child of either sex should be taught this show of courtesy to a mature brother or sister, aunt or uncle, to its parents and to adult strangers of equal social standing to its parents. It is not necessary for the child to press forward to offer a chair when one of the adult members of the family arrives on a veranda or in the reception room. The modest act of the youngster in unostentatiously rising leaves the newcomer to choose the vacated seat at pleasure. The well bred child permits all the grown-ups to pass out of a room first, but always goes forward to hold a door or a gate, and is sure to close the portal with care and quiet.

With true modesty, the child of breeding waits to be

invited to participate in conversation with strangers and guests of mature years. Nor will such a youngster gush over to predominate the conversation with a barrage of chatter. The retiring and unoffensive child is the child of charm. This phase of juvenile etiquette should not be developed to the extent of making the child timid, for the child who has been stultified suffers in an equal measure with the one who is loquacious and forebearing.

COURTEOUS SPEECH

"Good morning, mother," "Good morning, father," "Good afternoon, James," this is the manner in which a child should be taught to greet all members of the household, from his parents to a chore boy. A caller who holds out his hand and says, "How do you do, William?" must be greeted with the boy's right hand and a "Thank you, Mrs. Jones, I am quite well." Unless the child is well acquainted with the caller, the conversation should be carried on from this point by the adult.

Monosyllabic replies are entirely out of order. "Yes," "No," or "What," are rather blunt and boorish and their use should not be permitted by the young person. A well-bred boy answers a gentleman with "Yes, sir," "No, sir," "I think not, sir," but "ma'am" is not longer style. To a complete stranger a little boy or girl might respond, "Yes, madam." Boys and girls both answer, "Yes, Mrs. Smith," or "Yes, Miss Jones." A girl says, "Yes, Mr. Brown," rather than "Yes, sir." All children should say, "Thank you, Aunt Helen," "Yes, Uncle Frank," "What did you say, mother?" "No, father, I think not."

"Please" or "thank you" do not require the insertion

of the name of the person addressed. "Yes, please," or "No, thank you," suffice. Nor does the statement, "I just saw Mr. Smith in the street" require the addition of "Mrs. Smith" at the end.

Politeness of speech requires the elimination of sharp contradictions, even in the relation of child to child. "I think you are mistaken," or "Isn't that strange? I heard," etc., are the polite phrases to be cultivated by children for use on such occasions. When the correction of a statement is not essential it is just as well left uncorrected or unchallenged. Interruptions, likewise, are discourteous to junior or senior. The careful mother will take pains to correct this fault. "I am sorry, Mrs. Jones, I really didn't mean to interrupt you," is the proper apology for momentary forgetfulness. The child who inadvertently slams a door should come back to say, "I am sorry," and close it again with special care.

The polite little boy is ever ready to volunteer to look for a book, fetch a paper or tennis racket, and he not only offers his own chair but volunteers to get another, carry bundles, and perform other courtesies that have devolved from the knight of yore to the gentleman of to-day.

CHILDREN AT AFTERNOON TEA

A custom in many homes allows children to attend afternoon gatherings. By actual contact they learn how to behave in company. Little boys are taught to bow to visitors; little girls curtsy. Small boys are taught to place the individual tables, hand plates, pass tea and sandwiches and cakes. Girls also act in this capacity;

sometimes both girls and boys. Everybody served, they may be permitted a small piece of cake, which they place on a tea plate and sit down quietly to eat. If the presence of a great many people makes them inconspicuous, they quietly leave the room. If there are but a few with whom the children are well acquainted, they shake hands, say, "Good-by," and *walk* out of the room.

CHILDREN'S PARTIES

The value of children's parties in furnishing social practice, in promoting hospitality, in developing responsibility is undeniable. Under the guidance and advice of the mother the children arrange for favors, surprises, refreshments, etc. There is no greater personal joy than for the children to write the invitations themselves. Prettily designed cards are preferable. The invitations when the children are not yet out of their teens may be written as follows:

Dorothy and Desmond Devoe
request the pleasure
of your company
at a dance on Monday evening,
May the fifth
from six to nine o'clock

R. s. v. p. 25 Elm Street

Parties for children in their teens may be held in the early evening, those for tots always in the afternoon.

If the children are not yet old enough to write, the mother may write the invitation, either to the guest or to the child's mother. The parties of such young children

being usually very informal, the invitations should also be informal. For example:

DEAR MRS. GROVER:

I am having a little party for some of Jerome's friends Wednesday afternoon and am so anxious for Beatrice to come. If you will send her about four o'clock, I will see that she gets home around six.

Cordially yours,
ALICE J. WALLACE.

If the invitation is addressed to the child, it might be written as follows:

DEAR BEATRICE:

Jerome is planning a little party Thursday afternoon and he wants you to come about four o'clock. Tell mother that we will see that you get home about six. We both want you very much.

Cordially your friend,
ALICE J. WALLACE.

For children who have passed into their teens it is customary to use "Miss" and "Mr." in addressing the envelopes. One invitation may be addressed to a brother and sister if both are to come.

It is very essential to keep the children amused every minute of the time. Nor must the games be so active as to tire the youngsters out. The refreshments must be sufficiently wholesome to refresh. It is no small accomplishment to attain success in giving a children's

party, but the reward is ample recompense for the effort expended.

THE BIRTHDAY PARTY

If the party is in honor of a child's birthday, it should be made as festive as possible. The birthday flower should be given prominence. The table should be well laid, the birthday cake holding the place of honor, mounted with a candle for each year of the child's age and one for good measure.

It is customary for the guests to bring gifts. These should be received with a polite "Thank you." Gifts in packages may be opened on receipt. Needless to say, gifts must *never* be criticized; doing so is the height of shamelessness. Whether a gift is brought or not, the guest on arriving should offer, "Many happy returns of the day," or "I wish you a very happy birthday, and many of them." To which the recipient of the wish replies, "Thank you."

THE JUVENILE GUEST

Children able to write should answer their invitations personally. On his own note paper a little boy (or girl) might reply thus to the first formula found on page 18:

Alfred Olcott
accepts with much pleasure
the kind invitation of
Dorothy and Desmond Devoe
to their party on Monday evening,
May the fifth,
from six to nine o'clock
at 25 Elm Street

Acknowledgments written by the mother of the guest should be just as informal as the invitation by the mother of the host. They must be addressed to the one who wrote the invitation and need merely express thanks for the invitation and state whether or not the invitation can be accepted. If the latter, the apology must state briefly the cause for the non-acceptance.

RECEIVING THE YOUNG GUESTS

The young hostess or host receives with the mother at the door. Each guest should be offered the right hand with the greeting, "I am glad to see you, Jack," or "Jill," as the case may be, with the addition, if necessary, of, "Mother, this is Jack Robinson," or, "Jennie Jones." To the young hostess' or host's expression of pleasure at the guest's appearance, the guest should reply, "Thank you," or offer a "How do you do, Dorothy?" To the grown person who assists in receiving, the guest should extend the hand and, with a bow or curtsy (bow by a boy, curtsy by a girl), say, "Thank you, Mrs. Devoe, I am so glad to be here." When the usual time allowance of twenty minutes has been granted for the arrival of all the guests, the hostess or host invites the guests into the dining room.

DEPARTURE OF THE YOUNG GUESTS

Undoubtedly the parents of the very young guests should provide some means of having the children escorted home; the entire duty should not be left to the hostess. If the children are of high-school age, the boys may be trusted to escort the girls to their homes.

When children are very young they have no concep-

tion of time. The hostess may say, "Let us have one more game, children, before you start home." Or she may suggest a final march which the young ones will enter with enthusiasm, and the march may lead into the room where the wraps are waiting.

Before departing the guest must seek out both host or hostess and mother and offer gratefully, "Good-by, Beatrice, it has been a delightful party," or "Good-by, Mrs. Devoe, I have had such a good time," or "Thank you so much, Mrs. Devoe, for the splendid time I've had."

If the hostess says, "Good-by, give my love to your mother," the child answers, "Yes, Mrs. Devoe."

Chapter III

GOOD MANNERS FOR GROWN-UPS

Perfection of manners in grown-ups is the mere outgrowth of the manners inculcated in the well bred child. If the reader has observed carefully the instructions given for the training of children, there need be little further said in general about the etiquette for grown people. Certain specific and amplified instructions for adults and adult affairs need detailed discussion, and this information may conversely be used in bringing up the child.

Some very simple things about manners and customs are not clear in the minds of a great many people, largely because writers on the subject fail to give these matters any prominence, stressing rather the big things, which in reality are rarities in the lives of myriads of gentlemen and ladies. To give a formal dinner requires almost unlimited resources. Those who are in a position to give big formal dinners need no instruction, or, if they do not know how to proceed, they can always hire social secretaries or professionals to complete all the arrangements.

Existent codes of etiquette give no specific recognition to the little informal dinner as it might be given in a home where there are no servants or where there is only one servant and where means are limited. But,

since the avowed purpose of this book is to make clear to those in doubt prevailing good practices, it has been deemed advisable to outline a course midway between the large formal and the "little" informal dinner. The dinner of the Albright's may be presumed to have taken place in a little detached one-family house or in an apartment. The practices are those of the more presumptuous affairs made adaptable to the small dinner in the small home.

With the object of pointing out many little details which it would be superfluous to enumerate in describing the proper training of children, the remainder of this chapter is devoted to "A Week-End at Home." In this effort the reader is to observe a family of cultured people of moderate circumstances in a moderate little home of true character going through all the practices of refinement and breeding.

The incidents recounted are merely supposed to be typical examples exhibiting informal good manners, based on formal customs and practices. Thus the action might be termed semi-formal, and from the facts given one may easily devolve the informal customs: they are precisely the same as the formal, but with less formality.

A WEEK-END AT HOME

THE DINNER HOUR

Custom in the particular locality may govern the hour at which a dinner is held. The hour in New York is eight o'clock. Mrs. Albright's dinner was set for eight. In New York, if the dinner is to be followed by a visit

to the opera or theatre, one is usually asked for seven-fifteen or seven-thirty.

THE INFORMAL INVITATIONS

The invitations have, of course, all been sent out. As a matter of course, the acknowledgments and regrets have all been received and Mrs. Albright knows just whom to expect, and she is satisfied that her guests are well chosen, that there will be an even number of men and women, and everything is all bright.

Mrs. Albright's invitations were written in the second person and were not spaced according to set words on each line, but were merely written in two paragraphs, as follows:

DEAR MRS. WILBURT:

Will you and Mr. Wilburt dine with us on Friday, the eighth of November, at eight o'clock?

Hoping so much for the pleasure of seeing you,

Very sincerely,

ETHEL WILKENS ALBRIGHT.

An informal note of invitation is usually sent out about a week before the date set. Invitations to very close friends may be sent only three days in advance. Formal invitations are sent from ten days to three weeks in advance. The date on which the invitation is sent does not appear on the invitation. Formal invitations, if written, are identical in form to the engraved invitation, and are in the third person.

THE INFORMAL NOTE OF ACCEPTANCE OR REGRET

All except two of Mrs. Albright's friends accepted her dinner invitation in somewhat the following manner:

DEAR MRS. ALBRIGHT:

It will give us much pleasure to dine with you on Friday, the eighth, at eight o'clock.

Thanking you for your kind thought of us,

Sincerely yours,

JOSEPHINE RIVERS.

and the other one expressed regrets:

DEAR MRS. ALBRIGHT:

We are so sorry that we shall be unable to dine with you on the eighth, as we have a previous engagement.

With many thanks for your kindness in thinking of us,

Very sincerely,

EDITH CASEY.

It is perhaps needless to say that acceptance or regrets must be sent at once so that the hostess may know how many to expect, or to provide other guests for those sending regrets. Of the two, regrets must be sent the more promptly, for it does not look well for a hostess to issue an eleventh-hour invitation, and it would be very bad if she could not get a substitute.

THE INVITATION BY TELEPHONE

Though present practice broadly sanctions the sending and answering by telephone of the informal invitation to dine or lunch, or to play bridge, or tennis, or golf, or to motor, Mrs. Albright is one of the letter-loving hostesses. She has, however, sent one invitation by telephone. This to a friend whose time she knows to be particularly occupied, and thus, to save Mrs. Alvah Brightstone the labor of writing an acceptance, she telephoned the following:

> "Is this Brightwater 000? Will you please ask Mr. and Mrs. Brightstone if they will dine with Mrs. Johnson Albright next Friday, the eighth, at eight o'clock? Mrs. Albright's telephone number is Glory, one, two, three."

This was the answer:

> "Please tell Mrs. Albright that Mr. and Mrs. Alvah J. Brightstone will dine with her on Friday, the eighth, with pleasure."

Mrs. Albright was glad the answer did not come like this:

> "Will you please tell Mrs. Albright that Mr. and Mrs. Alvah J. Brightstone are very sorry that they will be unable to dine with her next Tuesday, and thank her for asking them."

If Mrs. Brightstone weren't such a busy woman, Mrs. Albright might have asked whether she were in, and if Mrs. Brightstone had answered the telephone, the conversation might have been like this:

MRS. ALBRIGHT:

"Is that you, Mrs. Brightstone (or Alice, if they are quite familiar)? This is Mrs. Albright (or Ethel). Will you and your husband (or Alvah) dine with us Friday, at eight o'clock?"

MRS. BRIGHTSTONE:

"Friday? That's the eighth. We'd love to?"

THE NOTE OF APOLOGY

Mrs. Brightstone, after hurriedly accepting Mrs. Albright's telephone invitation, found that a previous appointment which she had neglected to record in her engagement book prevented her from attending. She telephoned, and later wrote:

DEAR MRS. ALBRIGHT:

I deeply apologize for my seeming rudeness in having to send the message about Friday night.

When I accepted your invitation I stupidly forgot that we were anticipating the arrival of some week-end guests on Friday evening, and Alvah and I could not therefore go out!

We were too disappointed and hope that you know how sorry we were not to be with you.

Very sincerely,

VERONICA BRIGHTSTONE.

THE IMPROMPTU INVITATION AND REPLY

When occasion arises to hastily replace a person who has given an eleventh-hour notification of inability to be present, one may call upon a close friend to fill the gap. Invitations so made are the same as the others, if time permits sending a note, but most generally they are made by telephone, personally, by word of mouth through some member of the family, or by messenger. If by messenger, one must reply at once, sending the note right back. The reply of acceptance may express pleasure at being asked and pleasure in being able to assist a friend in need, and is rather informal. One should not accept an impromptu invitation if one has never before been asked to the house of the hostess, but amiable friends and acquaintances usually accept if they are at liberty.

THE INTRODUCTION BY LETTER

Another of Mrs. Albright's guests is rather an unknown quantity, though the friend in New London who introduced Miss Banton is such an old and so dear a friend that Mrs. Albright has absolutely no fears. This letter was mailed by Miss Banton to Mrs. Albright:

DEAR MRS. ALBRIGHT:

My friend, Miss Banton, is planning a rather prolonged stay in New York to study sociological conditions there. I do not feel that I can do her a greater service than to recommend her to

your kind interest. The memories of delightful hours spent with you I cherish with infinite pleasure. Then, too, your interest in welfare work should make your acquaintance with Miss Banton a point of mutual interest and advantage.

Please give my kindest regards to Mr. Albright and your children.

With many thanks for the courtesies you may show Miss Banton, I am,

Yours most sincerely,

Evelyn Earnest.

This letter is very brief. That is as it should be. Topics irrelevant to the purpose have no place in letters of introduction. The introduction should occupy a page or a page and a half of a note sheet, and should state the facts clearly and concisely, in somewhat the style exemplified above.

Miss Banton had inclosed her card with the letter and Mrs. Albright promptly called at the young lady's address and left her card, a respect immediately repaid by Miss Banton. Consequently, and rightly so, Miss Banton received an invitation to Mrs. Albright's dinner on Friday, the eighth.

Full details and examples of the letter of introduction may be found in the chapter on letters.

ARRIVAL AND RECEPTION OF GUESTS

Mrs. Albright's dinner was set for eight o'clock. At precisely seven-forty Mr. Albright goes to the hall to

meet George Brophy, the first arrival. They shake hands cordially and Mr. Albright tells Mr. Brophy how pleased he is to welcome him. Mr. Brophy responds by saying that he is delighted to be present. Mrs. Albright is still assisting Jane in looking after the final preparations. Mr. Albright shows Mr. Brophy to the men's dressing room and is helping him dispose of his coat when the bell rings again. Mr. Albright apologizes and goes to admit Mr. and Mrs. Wilburt, extending his hand first to Mrs., then to Mr. Wilburt, assuring them, too, that he is pleased at their arrival. Mrs. Albright, hearing the voices, comes to the living room in time to see the people passing through the hall. At the same moment Mrs. Wilburt catches sight of the hostess and she steps into the room and exchanges pleasant greetings, the hostess expressing delight at their arrival, the guest assuring the hostess that they are indeed pleased to be present. Ladies do not, according to fashionable practice, make their first appearance without hats, so that, as in this case, if the hostess is conveniently about, ladies may first step into the living room, or drawing room, and then be shown to the dressing room. Mr. Wilburt meets Mrs. Albright as she comes into the hall with Mrs. Wilburt and the two former exchange greetings. Then Mr. and Mrs. Albright escort Mr. and Mrs. Wilburt to the respective dressing rooms.

(In a large home, guests are admitted by the butler.)

THE DRESSING ROOMS

Everything for the convenience of the women guests must be provided. In the ladies' dressing room there

should be an array of toilet necessities: brushes, combs, hairpins, powder with stacks of individual cotton balls, or a roll of cotton in a receptacle to be pulled.

In the lavatory there must be a supply of fresh soap and a goodly supply of hand towels.

ANNOUNCING THE PARTNERS

Mrs. Albright follows good practice in addressing an envelope to each gentleman, in which is placed a small card to fit, bearing the name of the lady he is to take to dinner. The card is always plain white, about an inch or slightly less in height, and about two inches long. The envelopes are placed on a silver tray which is presented to each gentleman as he enters the drawing room. The envelopes are left unsealed so that the card is easily removed and the name can readily be seen. The host may see that the gentlemen get the cards, or, if no cards are used, he may inform each gentleman who is to be his partner.

THE WEEK-END GUEST

Mr. and Mrs. Rivers, the next arrivals, are going to stay for the week-end. Their bags and wraps are taken right to their room, and Mr. Rivers goes to tidy up a bit while Mrs. Rivers makes use of the toilet conveniences provided for her in her room.

THE TIME ALLOWANCE

It is now four minutes past eight. Miss Banton is the only guest missing, but of course Mrs. Albright always

gives her guests the customary twenty minutes' grace before announcing dinner. And then, too, Miss Banton is a stranger in town and may experience some difficulty getting about—but there is the bell now!

THE SELF-MADE INTRODUCTION

Mrs. Albright being upstairs with the ladies, her husband takes it upon himself to admit Miss Banton. He knows quite certainly that it is she, for all things indicate the fact. He says:

"Miss Banton, I presume? I am Mr. Albright. I am so glad you came."

Miss Banton proffers her hand, saying:

"How do you do? I am delighted to be present."

Meantime Mrs. Albright comes down and shakes hands with Miss Banton, saying: "So glad you came, Miss Banton. I hope you did not experience any difficulty in getting here."

Miss Banton is escorted to the dressing room by Mrs. Albright, while Mr. Albright returns to the living room to entertain the other guests.

INTRODUCING ONE PERSON TO A GROUP

When Mrs. Albright returns to the living room she takes a seat quite near the door. Shortly after Miss Banton makes her appearance Mrs. Albright rises and says to Mrs. Wilburt, with whom the hostess had been conversing, "Mrs. Wilburt, Miss Banton," with this inflection:

Has it come? It is not!

This introduction was properly executed. The unmarried lady was presented to the married one, and such is the custom unless the married one is very much the younger. The more important name was pronounced with slightly rising inflection, the secondary as a mere statement. Nor did Mrs. Wilburt rise. She just extended her hand and said, "How do you do?" This was proper, for Mrs. Wilburt is somewhat older than Miss Banton.

Mrs. Rivers is seated close by, so that it is unnecessary for Mrs. Albright to repeat, "Miss Banton"; she just turns to Mrs. Rivers and says, "Mrs. Rivers." This lady rises (the two ladies are of one age), extends her hand and says, "How do you do?" Mrs. Albright now looks across the room and says:

"Miss Banton—Mr. Brophy, Mr. Rivers"—a gentleman is always presented to a lady, even if he be old and distinguished and the lady only a mite of a girl. Both gentlemen had, of course, risen upon the entrance of Miss Banton.

If a man and wife are being introduced, the wife would be introduced first and then the husband's name would be repeated, but the name of the other person would be mentioned only once.

If a new arrival had to pass through the living room to the dressing room, she might be introduced right then, if the guests were just in such position that it might be gracefully done. If the hostess happened to be quite alone, she might just greet the new arrival and show her to the dressing room, leaving the introduction until later.

The complete forms for introduction may be found in a later chapter on Introductions.

ANNOUNCEMENT OF DINNER

The introductions are scarcely over when the servant appears in the doorway and announces softly, in a voice loud enough to be heard by the hostess, "Dinner is served." It is incorrect to say, "Dinner is ready"—it is boorish to shout the announcement.

Mr. Albright, as host, offers his arm to Miss Banton and leads the way to the dining room. All the other gentlemen offer their arms to the ladies appointed them. Mr. Rivers escorts Mrs. Wilburt, Mr. Wilburt Mrs. Rivers, while Mr. Brophy and Mrs. Albright come last.

PLACE CARDS

Proper practice is also followed by Mrs. Albright in having place cards on the table. These are usually put above the "place" plate (which is nothing but the dinner plate at each person's place) on the tablecloth. Some people put them on top of the napkin on the "place" plate, because in that position they are more easily read. The place card is usually plain white, about an inch and a half high by two inches long, sometimes larger. People of old family have their crest embossed white; occasionally, when family custom dictates, the crest is stamped in gold. Nothing else is ever engraved on a place card.

Hand-painted place cards are used only for Christmas or birthday dinners.

SEATING

At very formal dinners there is usually a table diagram in the hall. If not, the butler, who has studied the seating

and familiarized himself with the names of the guests, stands just within the dining-room door and directs each gentleman either "Right" or "Left."

But there is no stringent precedence at Mrs. Albright's little dinner. Miss Banton is the lady of honor, and Mrs. Wilburt has been given the next place, on the left of the host. Very diplomatically done! Mrs. Rivers is a more intimate friend and Mrs. Albright knows she will understand. Besides, it's such a very informal little dinner!

As host, Mr. Albright leads Miss Banton to the place of honor, and Mr. Rivers leads Mrs. Wilburt to the right, which places her at Mr. Albright's left (a lady on each side of him), and Mr. Wilburt takes Mrs. Rivers' left and places her at the end, placing himself between Miss Banton and Mrs. Rivers, while Mrs. Albright goes right, at the end, next to Mr. Rivers, and Mr. Brophy takes the foot of the table opposite the host.

Ordinarily the host and hostess properly belong at the ends, but a table of eight (or any multiple of four), accommodating only one person at each end, requires that the hostess sit on the side, putting a man in the position properly held by her. This arrangement, however, carries out the desirable alternation of ladies and gentlemen. The fact that the host faces a gentleman and the hostess a lady is not noticeable. The proper placing of the lady at the right of her partner is also thus carried out. Most important, at a formal dinner, is the seating of the guest of honor on the host's right, the second lady in rank on his left, the most distinguished or oldest gentleman on the right of the hostess.

Since the lady is to sit at the gentleman's right, she takes his right arm in going in to dinner.

WHEN TO BE SEATED

When the hostess has reached her place, her escort, in the absence of a butler, holds her chair and when she is seated the other ladies sit, each gentleman holding his partner's chair. The gentlemen then take their places.

The ladies remove their gloves and place them in their laps. The napkin, opened to all but the last fold, so that it is half folded, is placed in the lap over the gloves.

THE TABLE SETTING

The guests who sit down to a dinner at Mrs. Albright's always find it a model of perfection, in so far, at least, as placing and spacing is concerned. Everything on the table is geometrically spaced. The centerpiece is a centerpiece, not a side piece, nor a near-centerpiece—it is placed in the *center*. The "places" are equidistant from each other and all the utensils are balanced. To be correct, this basic rule must be stringently observed.

True as a plum-line, the middle crease of Mrs. Albright's damask tablecloth cuts its way exactly from head to foot down the center of the table. Damask over felt is old-fashioned and conservative but best style for a room of no special design or for a high-ceilinged room of French or English design. For an Italian room, and particularly for a refectory table, lace tablecloths are better suited. Tablecloths with lace insertions must never be put over satin or over a color. Handkerchief linen tablecloths, embroidered and inserted with lace, are suited

to low-ceilinged, old-fashioned, but beautifully appointed rooms, but the lace to appear in proper taste must be put over a bare table, without felt or other lining. Elaborate designs produce a vulgar effect. Needlework in a beautifully furnished home must be fine. With the exception of big scrolled patterns, Italian needlework or mosaic are in perfect keeping and good taste in a bungalow or cottage or in a home whose furnishings are not too fine. In such a home coarse linen, coarse embroidery, Russian drawn-work of all sorts, are also acceptable.

The figure of a peasant girl of Japan bearing on her shoulder an urn which forms a receptacle for a few very pretty artificial cherry blossoms is the centerpiece on Mrs. Albright's table. Any becoming figure or ornament, not too large or too high to obscure the view of the guests from one another, and preferably some vessel which may hold flowers, may be appropriated for this purpose. Four candlesticks without shades ("no shades" being fashion's momentary decree) grace the corners of the table, placed about midway between the center and the edge of the table. Two candelabra placed at either end, halfway between the places of the host and hostess and the centerpiece, may be used instead of the candlesticks. Candlesticks or candelabra must be sufficiently high, and the candles proportionately long, to bring the flame well above people's eyes. But whether candelabra or candlesticks with shades or without, there are candles on dinner tables always! Fashion has ruled out the drop light. Nothing will satisfy Dame Fashion but candles!—few or many, whether individual candlesticks or candelabra, there must be candles!

In order to give ample elbow room plates should be placed about two feet apart, measuring from center to center. With this distance there is sufficient space for free movement, and not too much to require neighbors to shout to be heard. Chairs with low, narrow backs permit closer seating if necessary, and round tables also enable closer arrangement of chairs, as the round furnishes a wedge of space between the backs of the chairs. The ideal and comfortable distance between chairs on the long side of a rectangular table is about one foot.

SETTING THE PLACES

Accurate placing of the necessary number of plates at equal distances is the first step in the actual setting. Initials or ornaments on the plates are placed at the top. On the left, nearest the plate, handle toward the edge of the table, prongs up, is placed the salad fork, next the meat fork, then the fish fork. This arrangement has the forks in the order of their use, beginning farthest from the plate. If there is an entrée, the fork for this course is placed between the fish fork and the fork for the roast, and the salad fork is brought in later. Nearest the plate, on the right, is put the meat knife, and next the silver fish knife. Both edges are toward the plate, handles, of course, toward the table edge. Next to the fish knife comes the soup spoon, and on the extreme right, the oyster fork or grapefruit spoon. Additional knives and forks are put on the table during dinner.

The water goblet heads the array of glasses. Its place is at the top and to the right of the knives. Grouped to the right of the goblet or in a straight line, slanting down

obliquely from the goblet toward the right, are the wine glasses; three in number, for cordial, cocktail, and wine. Butter plates are never put on a dinner table. The dinner napkin, folded square, is placed on each "place" plate. If the napkin is very large, the sides are folded in to make a flat roll—about one-third the width of its height. Nothing is ever folded in the napkin. Fancy foldings are not permissible.

Compotiers, silver dishes holding candy or fruit, are placed at the four corners between the candlesticks or candelabra and the centerpiece; or wherever four equally spaced vacancies can be found. If the table is very large, the four compotiers are filled with candy, and two or four larger silver dishes or baskets filled with fruit are put in alternating positions with the candy dishes. Flowers are often put in two or four smaller vases if the centerpiece is a vase with flowers.

Salt cellars and pepper pots should be put at every other place. For a dinner of twelve there should be at least six salt cellars, if not six pepper pots. A dinner table for eight should have not less than four salt cellars and preferably four pepper pots.

Olives and radishes are served from the side table. Salted nuts are often put on the table in two big silver dishes, or in small individual dishes. Bread (rolls of some sort) is served in silver or wicker baskets. Water is served to those who wish it.

THE SILVER—HOW TO KEEP IT BRIGHT

Silver must not merely be clean, it must be bright. Sooner no silver than silver that does not shine. Yellow,

finger-marked silver and soiled collar and cuffs are analogous. Better buy plain plated knives and forks that are easily polished than sterling intricately designed and crevised, giving the fact that they are difficult to keep clean as an excuse for their lusterless appearance.

In large houses silver is polished by experts. Its appearance is always such that no one can tell whether or not it has just come from the silversmith's. It is not merely polished to brightness, but is burnished so that it is new. Never is a servant permitted to handle a piece of silver with bare hands, but always with a rouged chamois. No piece is ever permitted to even slightly touch another piece. Silver pieces are always washed individually, never in bunches. If a handle becomes scratched, the silver polisher must spend infinite time and patience, using his thumb or a silver buffer to rub away every vestige of a mark.

In laying out the silver for dinner it should never be handled otherwise than with a rouged chamois. It should be given a quick wipe-off as it is laid in place.

DO'S AND DONT'S IN TABLE SETTING

Don't serve pickles, jellies, jams, olives, catsup, relishes, and things of like nature in jars—neither preserving jars nor the manufacturers' jars. These and all cold-meat condiments are put in small glass dishes with small serving spoons. Nothing except certain kinds of cheese and sometimes Bar-le-Duc preserves, and wines are ever served in the jars or bottles in which they come. Crackers and toothpicks have no place on the private house table. Crackers are passed with oyster stew and salad.

Extra plates are *never* permitted at dinner. Saucers for vegetables are contrary to all etiquette. Bread and butter plates are used at breakfast, lunch, and supper, but never at dinner. (They are put above and to the left of the forks.) In fashionable houses the cresent-shaped salad plate, which fits conveniently at the side of the place plate, is only seen when two plates are made necessary by the serving of game or broiled chicken or squab, which requires a very hot plate, at the same time with salad, which is cold.

The partitioned vegetable dish for a family of two is a very good serving dish, and is likewise correct. It enables the convenient passing of a small quantity of two or three vegetables at a time.

Napkins must be perfectly spotless and unrumpled. In large families where it is impossible to have three clean napkins a day, napkin rings are probably a necessity. In most moderately run houses the napkin that is clean and unrumpled after a meal is used again for breakfast. Needless to say, however, when guests are present, the napkin ring and the once-used napkin must not appear.

Ribbons, bands, and bows have no more place at table than bottles and jars. The desire to decorate the table should be confined to the use of the centerpiece and the things previously mentioned. Artistic simplicity should be the aim, rather than showy display.

MENU

For the past twenty-five years formal dinners have not usually exceeded eight courses. Three, or four courses at most, is the extent of the menu of even the very rich when alone.

The menu for an informal dinner leaves out the entrée, and possibly the hors-d'œuvre or the soup. It may be constituted as follows:

	Or:
1. Soup	1. Hors-d'œuvre
2. Fish	2. Fish
3. Roast	3. Roast
4. Salad	4. Salad
5. Dessert	5. Dessert
6. Coffee	6. Coffee

THE BALANCED MENU

Mrs. Albright's menu is very well balanced. She is offering this:

1. Hors-d'œuvre.
2. Purée of tomato soup.
3. Fried smelts.
4. Sweetbread croquettes.
5. Broiled squab, mashed potato, and string beans.
6. Lettuce salad with crackers.
7. Ice cream.
8. Coffee.

Such a menu provides ample variety for the small dinner and has sufficient nutritive value to appease the appetite of the average man. There is nothing objectionable about any of the dishes, all are those most likely to be acceptable to most tastes. Nor is the dinner of one flavorless tone. There is not a succession of similar flavors nor a oneness of sauces.

CORRECT SERVICE OF DINNER

THE ORDER OF SERVICE

All in readiness, Mrs. Albright nods to Jane, who proceeds to serve the soup. The first thing to be passed is the olives, which Mrs. Albright has in readiness on her table-service wagon. Jane passes these to each guest, and each one lays a few on the plate. They are taken up in the fingers. Next the soup is served. Jane is adept in the art of carrying dishes and hence has no difficulty in safely carrying two plates of soup at a time. Whether one or two dishes may be carried at a time depends upon the ability of the servant. The lady of honor is first to be served and the lady to the left of the host is next. The service then continues around to the left to the gentlemen and ladies as they come, skipping the lady of honor at the end and serving the host last. Jane persists in following this precedent. Very often the service continues around to the right after the lady of honor has been served, but this causes the lady second in precedence to be served last. Another way to serve a table of eight is to begin with the lady of honor and proceed down to the end of her side of the table and then start with the lady second in precedence, and proceed down her side of the table, serving the host last. This is also a very acceptable method.

At a well-ordered dinner of ten or twelve no hot dish should be presented to more than six, or nine at the most. At a dinner of twelve, for example, two dishes of six portions each, garnished exactly alike, are presented at opposite ends of the table, one to the lady on the right of the

host, the other to the lady at the opposite end, and the services continue around to the right. Occasionally, as described above, one service starts with the lady of honor, and another opposite her with the lady second in precedence, skipping also the gentleman on the left of the second lady, coming back to this gentleman just before the host. This is perhaps not so convenient a method, for both services going down the table in the same direction meet and crowd both table and diners at the foot, when there are not sufficient servants to immediately remove the dishes. This method of service also leaves another gentleman, as well as the host, sitting between two ladies who are eating, while he is apparently forgotten, but it accomplishes the purpose of not serving the lady who is second in precedence last. A very fair way is to vary the "honor" by serving the entrée and salad courses to the lady on the left first instead of to the lady on the right, continuing the service of these two courses around to the left.

A dinner of eighteen has sometimes two services, but if *very* perfect, three. When there are three services they start with the lady of honor and the sixth from her on either side and continue to the right.

THE EVER-PRESENT PLATE

Correct procedure requires a plate always present at every cover from the setting until the table is cleared for dessert. The plate on which the oysters or hors-d'œuvre are served is put on top of the place plate. The course over, only the used plate is removed, the place plate remaining for the soup plate to be placed upon. Soup plate and place plate are removed together, but are immedi-

ately replaced by a hot dinner plate for the service of hot fish.

THE EXCHANGE PLATE

If the first course at Mrs. Albright's little dinner were to be a canapé or any cold dish offered in bulk to be followed by soup, instead of being brought in on separate plates it would have been eaten from the place plate. This would require an exchange plate before the soup could be served. A clean plate would have to be exchanged for the used one and the soup plate would then be put on top of that. A plate with food on it can never be exchanged for a plate that has had food on it; a clean one must come between.

If an entrée served on individual plates follows the fish, clean plates are first exchanged for the used ones. When the whole table is set with clean plates the entrée is put at each place in exchange for the clean plate.

MANNER OF PRESENTING AND REMOVING DISHES AND UTENSILS

Dishes are always presented at the left of the person served, plates are removed and replaced at the right. Glasses are poured and additional knives placed at the right, while forks are put on as needed from the left. Never must anything be passed in front of anyone, nor may the person placing a fork, for instance, stand at the right of the person seated and reach across to place the fork at the person's left. It is permissible, however, to stand between the chairs of two people and give a fork to the person on the right and then face the person on the left to place a knife.

DINNER ROLLS OR BREAD

As soon as soup is served, the table attendant passes a dish or a basket of dinner rolls. Bread, if rolls are not obtainable, is cut in about two-inch thick slices and cut crossways again in three. A guest helps himself with his fingers and lays the roll or bread on the tablecloth—always.

BUTTER

No bread plates are ever on a table where there is no butter, and butter should never be served at a dinner. When there is no bread left at anyone's place more should be passed.

THE TABLE-SERVICE WAGON

You may ask how one maid is to manage all this. She cannot. That is, if everything is to run smoothly and if the dinner is not to last too long.

Mrs. Albright manages very well. She has a table-service wagon, which stands at her right (with a table of eight on the left), and may be wheeled in and out as she finds it necessary, though Mrs. Albright manages an informal dinner without having to move it. In the drawer are one or two extra napkins and extra silver for each course to provide for accident or emergency. The coffee service is placed on top of the service wagon, with dishes for the several courses arranged on the shelves of the wagon from top to bottom in the order of requirement. Mrs. Albright usually finds space for a few little things more, such as bread or rolls, but she makes it a practice not to overload the wagon. It is more useful

when things are more easily found and reached. Thus it is that things can be made to run well. Mrs. Albright usually passes the rolls just so soon as the soup is served. Then, too, she is always ready to coach Jane with a quiet word as to the dishes next required.

THE SERVING TABLE

Thus, with the aid of the table-service wagon and the serving table, Mrs. Albright's dinners are successfully maneuvered. The serving table is generally an ordinary table placed in the corner of the dining room near the door to the pantry, and behind a screen so as not to be visible to the guests at table. But as Mrs. Albright's dining room is not so very large, she has made use of a discarded set of shelves which has been nicely painted white. This furnishes a halfway station between the dining room and pantry. It holds an extra supply of dishes and knives and forks. Jane always keeps the two upper shelves clear for placing the dishes to be served next in readiness and also for keeping in readiness for second helping dishes already served. At a formal dinner second helpings are never served.

PRESENTING DISHES

Flat upon the palm of the servant's hand—such is the manner of presenting every dish. It is necessary to fold a napkin to be used as a pad under hot dishes. An especially heavy meat platter may be steadied by holding the edge. A napkin to prevent burning may also be employed when doing so.

Each dish is accompanied by the implements required for helping it. A serving spoon (somewhat larger than

an ordinary tablespoon) is put on all dishes, and a fork of large size is added for fish, meat, salad, and vegetables or other dishes that are hard to help. String beans, braised celery, spinach en branche, and foods of like nature require a fork and spoon. Asparagus has numerous special lifters and tongs. Most people, however, use the ordinary spoon and fork. The spoon is placed underneath and the fork is used, prongs down, to hold the stalks on the spoon while being removed. Corn on the cob is taken with the fingers, but is *never* served at a dinner party. Peas, mashed potatoes, rice, and other soft foods are offered with a spoon only.

FILLING GLASSES

As soon as the first course has been served Jane goes to Mrs. Albright's little service wagon to get the water. She proceeds from guest to guest on the right side, asking, "Apollinaris or plain water?" and fills the goblet accordingly. In the same way she later serves whatever happens to be available, be it cider, grapefruit cups, or wine.

A guest must never permit wine to be served and then not drink it.

GLASSES AND THEIR CONTENTS

A word here as to the glasses and what they may contain. The formal decree has not yet been issued as to whether or not people will offer frappéd cider or some other iced drink in the middle of dinner, and a warm drink of something else to take the place of claret with the fish. A water glass standing alone at each place makes a poor showing. Most people put on at least two

wine glasses, sherry and champagne, or claret and sherry, and pour something pinkish or yellowish into them. Those who still have cellars and those who arrange to have some wine made in their own homes, serve wine just as they used to; white wine, claret, sherry, and Burgundy warm, champagne ice cold. Green mint poured over crushed ice in little glasses is served after dinner. This and other liqueurs are poured at room temperature. Whisky is always poured at the table over ice in a tall tumbler, each gentleman signifying "when" by putting the hand out. Apollinaris or soda is then added to fill the glass.

CLEARING TABLE FOR DESSERT

At every dinner of any description, whether one member of the family is alone or if a group of friends are present, the plates of whatever course precedes the dessert are all removed, leaving the table plateless. Salt cellars and pepper pots are taken off on the bare serving tray. Crumbs are brushed off each place with a folded napkin onto a tray held under the edge of the table. There is no objection to the use of a crumber when the tablecloth is perfectly plain and over a mat, but when the tablecloth is embroidered, or of lace, the napkin has been found to be of better service, and when the cloth is over the bare board consideration for the table augurs well for the use of the napkin.

DESSERTS

There have been discrepancies as to just what constitutes dessert. Broadly speaking, dessert means anything

sweet that comes at the end of a meal. Good usage of good society regards the "sweets" at the end of the dinner, which include ice cream and cake, as "dessert." Pie, which vies with ice cream for supremacy as the great American dessert, is not a "company" dish. Ice cream is the customary dessert at a formal dinner. Usually it is served in one mold.

DESSERT SERVICE

Coming at the end of the dinner, the dessert service should not be hurried or slighted in any respect. It should be regarded as the finishing touch and just so important to the impression of satisfaction on the part of the guests as any of the preceding courses.

There are two equally accepted and equally used methods of serving dessert. The first is quite properly known as the "hotel method," though it is seen in many fashionable private houses. In the use of this method a china plate for ice cream or a first course is put on alone and the finger bowl on a plate by itself is put on afterward. In the second, or "private house" service, the entire dessert paraphernalia is put on at once.

In the two-course, or hotel service, if the dessert plate is of china, it is placed right on the tablecloth, but if of glass it has a china dish under it. A china dessert plate is a fairly deep and medium-sized plate and it always has a dessert spoon and fork on it. After the dessert has been eaten, a fruit plate with a finger bowl on it is put on in exchange for the dessert dish. A doily is placed under the finger bowl and a fruit knife and fork go on either side.

In the single course, or private house, service, the fruit plate goes at the bottom, over this the ice-cream plate, and on top of it the finger bowl. A doily is placed under the finger bowl. The ice-cream plate and the finger bowl are both of glass. The dessert spoon and fork go on either side of the finger bowl, instead of the fruit knife and fork. When finger bowls and dessert dishes match, the service is prettier than otherwise, and their use in the single-course service eliminates a change (not a removal) of plates. The guest merely lifts the finger bowl and doily off and eats his ice cream from the glass plate. The glass ice cream dish is then removed, leaving the china fruit dish.

If by chance a guest lifts off the dish with the finger bowl and eats his dessert from the fruit dish, it is merely necessary for a servant or hostess to see that the china plate is replaced by a clean one.

FRUIT AND SWEETS

Fruit is passed immediately after the dessert has been eaten. Anyone taking fruit must have a fruit knife and fork brought to him at once.

Chocolates, conserves, or whatever the decorative sweets may be, are passed last.

THE FINGER BOWL

No matter where used, the finger bowl is always less than half filled with cold water. Very often at dinner parties a few violets, sweet peas, or a gardenia may be put in it. A slice of lemon to remove grease is never seen

outside of chop houses where eating with the fingers is permissible. As stated above, the bowl should preferably match the other dessert dishes, but it may be of another design or material.

USE OF THE FINGER BOWL

When the guest has eaten his fruit, or his dessert, and signifies no wish for fruit, his dessert or fruit dish is removed and the finger bowl is placed before him. He places the *tips* of the fingers into the bowl and wets them slightly, perhaps rubbing the fingers together once or twice. The moistened fingers of the right hand may then be raised to the lips to moisten the mouth just a bit. Fingers and lips are then touched slightly (matted rather than wiped) with the napkin to remove excess moisture.

FINGER BOWL DOILIES

The finger bowl doily is about five or six inches in diameter, if round, and the same number of inches in width and breadth if square. It should be of the finest needlework that can be found or afforded. It must always be cream or white for a dinner.

CARVING ON THE TABLE

Carving is seldom seen at home dinner tables. Some men always like to carve and such do. But it is far better to have the carving done in the kitchen while the roast is still hot and in the pan close to the range so that nothing can be cooled in the carving. The pieces should be carefully put together again, and transferred to an intensely hot platter. Two purposes are served by this method: quicker and easier service and hotter food.

HOST AND HOSTESS

Both the host and hostess at a little informal dinner must be ever alert. It is their duty to see that conversation does not lag. They must keep a watchful eye upon the guests and regulate the speed with which they themselves eat by the speed of the slowest eater among the guests. It is rather disconcerting to the guests when the host and hostess hastily dispose of the courses and put their knives and forks together long before the more deliberate can have quietly and comfortably enjoyed their helpings.

When a clergyman comprises one at a dinner party, it is considered a compliment and reverence to his cloth for the host or hostess to ask that he pronounce a blessing on the meal. In further reverence the host and hostess may stand by their chairs with bowed heads as the simple office is performed.

The hostess must show each of her guests equal and impartial attention. Although engaged in conversation, she must nevertheless notice anything amiss that may occur.

WHEN ACCIDENTS OCCUR

No matter what happens, she must not become disconcerted, but must attempt to cover the incident and yet not appear to be covering it. Hasty exclamations and instructions only accentuate the awkwardness of the situation. If an unpresentable dish is brought in, she very quietly orders that it be replaced by a better. If a guest knocks over and breaks a glass, she must do her utmost

to place the guest at his ease, assuring him that the glass is of no consequence (be it ever so expensive), but that his comfort is the only consideration. She may say, "I am so sorry, but I will have it fixed at once!" She has a fresh glass brought in and dismisses all thought of the matter. If by chance the new glass does not match, it is not necessary to draw this to everyone's attention—nothing should be said. When the guest offers apologies, the hostess must reassure him by saying, "Please do not feel so distressed. No real harm has been done, I am sure."

If injury is done to the guest's belongings, very earnest and prompt apologies should come from both host and hostess. When a woman's gown is injured to the point where it requires assistance to be rendered in the dressing room, the hostess must order the maid to serve the lady. If this leaves her without a servant at table, she must jump into the breach herself, by first attempting to prolong the particular course in progress until the maid can return, or if necessary serving the next course herself. Upon return of the lady whose gown was injured, very hearty apologies should be offered:

"I am so very, very sorry, Mrs. A. I trust your gown has not been seriously damaged." Or: "This is too bad; I can scarcely say how grieved I am."

Meanwhile the host must come forward to the unfortunate one's side and echo his wife's regrets. When the lady repairs to her seat again he must hold her chair and when she is seated he must seat his wife.

Should the victim of an accident be a masculine guest, the heads of the table may express the same degree of regret as for a woman, but unless the guest has been actually injured, the host does not accompany him to the

dressing room, unless, of course, there is no one else to do so.

WHEN A GUEST LEAVES THE TABLE

With the rising of a woman guest to leave the table for any reason whatever the host rises and when she returns he rises. The hostess may rise in special cases, as described above, and under other special conditions. The host alone rises when a masculine guest leaves and returns to the table.

If a guest is called from dinner by news of an extraordinary nature, it is deemed very courteous on the part of the host to accompany a woman to the very door of her carriage. A doctor called to a patient may leave without more ceremony than the exchange of regrets between the departing one and the hostess. A guest called to the telephone may rise and leave without any special ceremony. A woman guest obliged to leave to keep another appointment elsewhere should find the host rising to take leave of her at the dining-room door, while the hostess would not feel it necessary to rise from her chair.

GOOD MANNERS AT TABLE

It is is considered impolite to refuse dishes at the table, because refusal seems to imply a dislike for what is offered. Everyone should therefore take at least a little of each offering, since to refuse cannot but distress the hostess. If you are "dieting" and have accepted the invitation with the stipulation that you be not expected to eat heartily, your not doing so is excusable; but even then, to make your table companion with a good appetite feel

at ease, you should not sit throughout a meal with an empty plate before you. Elbows may only be rested on the table in conversation across the table, never while eating.

FORK, SPOON, FINGERS

FORK FOODS

All cooked vegetables (including peas, corn, carrots and such) and some uncooked vegetables such as cucumbers, tomatoes, lettuce and other leaf salads, as well as potato chips and straws, are taken up with the fork. Pies, cream cakes and iced cakes and other sticky or soft pastries and desserts are fork foods. Fruits are customarily served accompanied by a fruit knife and fork. Oranges are speared with the fork, and the inner and outer skins peeled by making deep cuts with the knife. Portions are sliced and freed of seeds and conveyed to the mouth. Pineapple as well as ginger in syrup is a fork and knife or spoon food; when a food does not cut easily with the edge of the fork, the knife is used.

Soft cheeses such as Camembert, Brie, Roquefort, etc., are eaten with a fork. Small portions may be transferred with the knife to small pieces of bread and eaten so, each piece being "prepared" at a time.

Boiled rice and hominy, unless eaten with cream and sugar, are fork foods.

Fresh figs are cut with the fruit knife and taken up with the fork.

Salads, cress, or romaine should not be chopped up, or cut at all, with a knife. The leaves should be severed with the edge of the fork and dexterously turned over into mouthfuls. Tomatoes, cucumbers and beets are cut

also with the edge of the fork. In fact, the knife is used for cutting only those foods which it is impossible conveniently to cut with the fork.

SPOON FOODS

Liquid desserts, berries, creams, ices, soft stewed fruits, and all soft or mushy foods of like nature are taken up with a spoon. The pits from prunes and cherries are severed from the fruit with the aid of the spoon, the fruit is then conveyed to the mouth with the spoon. The entire fruit must not be taken into the mouth and the pit later ejected onto a spoon.

Soft or hard boiled eggs may not be emptied into a receptacle and mushed. The egg is placed in an egg cup and the top is cut off. A small egg spoon is used to scoop out the contents of the shell.

All drinks and cup bouillon are only to be stirred and tasted with the spoon; they must not be "eaten" with the spoon.

Soups are, of course, spoon foods. The soup plate must not be tipped to scrape the last drop; but if it is tipped, it should be tipped away from and not toward the body.

A LIST OF FINGER FOODS AND SOME GENERAL ADVICE

Celery, radishes, nuts, raisins, bonbons, small individual cakes, sliced cake, and the majority of raw fruits are finger foods. Unstemmed strawberries are dipped into sugar and lifted to the mouth.

Peaches, apples, pears and large plums are not peeled or bitten into. They are cut into quarters, peeled and mouthfuls cut and taken up in the fingers.

Grapes, gooseberries, currants, cherries, small plums, dates, raisins, olives and radishes are also taken up in the fingers. The pits must be inconspicuously ejected into the left hand and placed quietly on the plate, that is, the pits must not be dropped so that they cause a patter or rattle on the plate. Dried figs are purely a finger food.

Bananas are stripped of their skins and mouthfuls are cut as required; these are lifted to the mouth in the fingers.

Artichokes, asparagus and corn on the cob are finger foods. Asparagus is held in the fingers by the woody end and the tips dipped into the sauce. Artichoke leaves are taken in the fingers and dipped one or two at a time into the sauce and then taken into the mouth.

Meat, bird and chicken bones may not be taken up in the fingers. The meat that cannot be separated from the bones must be sacrificed.

Lobster claws may be pulled apart with the fingers. The meat is taken up with a fork.

Shrimps in the shell should be separated with the fingers.

The fingers may be used as above described, but not to replace sugar tongs or salt cellars. One may not take the liberty of picking block sugar out of a bowl with the fingers when tongs are missing. A clean spoon should be employed for this purpose.

LEAVING THE TABLE

Mrs. Albright's dinner ran rather smoothly throughout. Conversation was pleasant and spontaneous, the dishes were pleasing and with the exception of a few minor

offenses, which do not even bear further mention, the dinner has come to a rather successful conclusion. Considering that Jane managed the entire dinner—thanks, of course, to Mrs. Albright's early supervision and the tactful arrangement of the load carried by the table-service wagon—the time consumed is well within the fashionable requirement. The guests have been seated just thirty-five minutes!

The last dish of chocolates has been passed. No one is any longer eating. Mrs. Albright looks across at Miss Banton, the lady of honor, and, catching her eye, slowly stands up. Miss Banton takes the cue and also stands, and in a moment everybody is standing. The ladies leave alone for the living room. If there is a smoking room, each gentleman offers his partner his arm on rising from the dinner table and conducts her back to the drawing room or library or wherever they are to go. Each gentleman bows slightly in taking leave of his partner, to adjourn with the other gentlemen to the smoking room. Where there is no smoking room the procedure followed at Mrs. Albright's is good form.

At a formal dinner it is not necessary to put one's chair back into place; one may simply rise and leave the chair where it stands. At a small informal dinner it is an act of kindness to unostentatiously put the chair back into place.

COFFEE, LIQUEURS, CIGARS, CIGARETTES, AND CONVERSATION

Black coffee is never served at a fashionable dinner table. It is brought afterward into the drawing room

for the ladies and into the smoking room for the gentlemen. Cigarettes and liqueurs accompany the ladies' coffee, and cigars, cigarettes, and liqueurs go with the coffee for the gentlemen.

There is no smoking room at the Albright's home. Coffee and cigars are therefore brought to the table for the gentlemen after the ladies have gone into the drawing or living room.

The gentlemen sit around the table wherever and with whomever they please. It is perfectly correct for a gentleman to talk to any other who happens to be sitting near by, whether they are acquainted or not. The host occasionally starts the conversation, if there is a general tendency to quietness, by drawing one or the other of the gentlemen into the discussion of a topic of general interest. Recourse to such procedure is very seldom necessary when the guests have been wisely selected. At the end of about twenty minutes, when there is a momentary lull in the conversation the host may suggest, "Shall we join the ladies?"

In the sitting room or drawing room, meanwhile, the ladies are having coffee, liqueurs, and cigarettes passed to them. No modern hostess in New York, scarcely even an old-fashioned one, does not have cigarettes passed to the ladies after dinner.

Mrs. Albright and her three woman guests form a very congenial group. At small dinners, that is to say of ten and twelve, the five or six ladies are very apt to form one group. At very large dinners they quite naturally fall into groups of four or five, with perhaps here and there a pair. The hostess always sees to it that none of her guests are ever alone, and if there is one of the num-

ber who is not well acquainted the hostess may draw a chair up to one of the groups and invite the single guest to sit beside her, meanwhile drawing her artfully into the conversation. In any event the hostess must spend some time with each group of guests.

An example of the hostess guiding a newly made acquaintance into the midst of a conversation is offered at Mrs. Albright's little after-dinner group. She introduces into the conversation an incident which she recently witnessed in the slums of New York, knowing very well that the account would interest Miss Banton, whose purpose in coming to New York is to study sociological conditions. This is a typical means of performing the object desired and the alert hostess will always adopt some such method of encouraging the newcomer to join in the conversation.

WHEN THE GENTLEMEN RETURN FROM THE SMOKING ROOM

In the midst of the ladies' conversation the gentlemen, having completed their cigars, come back into the living room. As they enter, their own conversation ceases and they pause a moment at the ladies' group, thus permitting the ladies to continue their discussion to such a point where the men may either enter the conversation or separate into smaller groups or couples. It is a steadfast decree of etiquette that the gentlemen should not continue to talk together after leaving the smoking room, as it is not courteous to those of the ladies who are necessarily left without partners.

If there is a particular lady to whom one of the men

wants to talk, he naturally and very properly goes directly to where she is and sits down beside her. If she happens to be flanked on both sides by two other ladies, he may ask her to join him elsewhere. He must not look too eager or seem too directly to prefer the one lady to the other two, so he may say rather casually, "Will you come and talk with me?", whereupon she leaves the other ladies and goes to another part of the room and sits where there is a vacant seat beside her. Usually, however, the gentlemen do not favor such delicate maneuvers and prefer rather to join the ladies on the ends, who are more accessible.

AFTER-DINNER ENTERTAINMENT

The usual entertainment after an informal dinner or even at a formal dinner, is bridge. Tables are set up in the drawing room or in an adjoining room. As everybody may not play bridge, it is perhaps more considerate at the small dinner to adopt a program productive of general approbation. If any of the guests are talented and willing, they may offer musical or vocal entertainment or perhaps one gifted in elocution may be induced to recite or read. If by good fortune there happens to be a good story teller among the guests, by all means permit him to entertain.

DEPARTURE OF THE GUESTS

An ironclad law of yesteryear demanded that no one leave before the guest of honor. To-day, while it is still a rather unwritten obligation of the guest who sat on the

host's right to make the first move to go, it is not considered ill-mannered for another lady to rise first. However, if the guest of honor is a stranger or an elderly lady of distinction, it is perhaps more courteous to wait and hope for the best; that is, to hope that the lady will not absent-mindedly forget that the obligation of being the first to rise rests upon her. If cards are being played and you do not play, it is even permissible to stay perhaps a half hour or less in conversation and then go home.

Miss Banton, Mrs. Albright's guest of honor, appreciates her responsibility. After a half hour's conversation and another half hour's entertainment in the way of playing and singing on the part of Mr. and Mrs. Rivers and during a momentary lull in the activities, Miss Banton rises; Mrs. Albright does likewise, going forward, saying: "I hope you are not thinking of going!"

Miss Banton answers: "I don't want to in the least, but I fear I may experience the same difficulty in getting home as I did in coming! Thank you so much for asking me."

This furnishes the cue for those of the others who are leaving. Mr. Brophy, being alone, offers to escort Miss Banton home.

In a large home the hostess, upon the first indication of the departure of the guests, presses a bell for the servants to be in the dressing room and hall. When one guest leaves they all leave except those at the bridge tables, who continue playing to the conclusion of their games. Each one says, "Good night" to whomever he is talking with and shakes hands, and then goes up to the hostess, saying, "Thank you for asking us," or "Thank you so much," and shakes hands with the hostess.

"Thank you so much; good night," is the usual expression. And the hostess answers, "It was so nice to see you again," or "I am glad you could come." Most usually she merely says, "Good night!" and suggests friendliness by the tone in which she says it. This is accomplished by accenting slightly (not strongly) the "good."

The Albright's have, of course, no bell and no servants to respond, so Mrs. Albright goes to the ladies' dressing room while Mr. Albright takes care of the men. The guests are then shown downstairs and Mr. Albright performs the functions of the butler, that is, opening the doors. The leave-taking is precisely as described above for the larger home.

When young people leave they say, "Good night, it has been very pleasant," or "Good night, and thank you *so* much." The hostess smiles and says, "So glad you could come!" or just "Good night!"

THE YOUNG MAN AND YOUNG WOMAN

Mr. and Mrs. Rivers, as stated before, are to stay for the week-end. When the other guests have left, the two remaining couples seat themselves in the living room and have a friendly chat.

Presently footsteps are heard on the doorstep. Very naturally the conversation ceases a moment, while all listen. After a minute or so Mr. Albright goes to the door.

ASKING THE ESCORT IN

It is required that somebody always remain up to open the door for a daughter who is out. She must not be

permitted to use a latchkey when returning with a young man. And the young man, even a fiancé, must leave the girl at the door. In the present case Mr. Albright reaches the door before the young gentleman has expressed his thanks for the enjoyable evening. Mr. Albright asks to be excused for the intrusion, upon which his daughter presents the young man to her father, who says, "Won't you come in a moment, Mr. Young?" This is permissible of the father; the main objection is to having the young man come in upon the invitation of the daughter. It seems a forward and unreserved act for a girl to ask a young man in. For a father to do so in an instance such as above described is of course acceptable, but out of the ordinary. But, then, this happening was accidental. "Thank you, Mr. Albright," is Mr. Young's answer. "Just for a moment."

They step into the living room and Miss Albright asks, "May we come in?" "Certainly, dear," is the reply from Mrs. Albright. The young lady keeps her wrap on; the young man carries his hat and stick. His right-hand glove is carried in his left hand.

INTRODUCING THE YOUNG MAN

After a sweet salutation to mother, Miss Albright greets Mr. and Mrs. Rivers with, "How do you do, Mrs. Rivers, I am so glad to see you." And to Mr. Rivers, "How do you do?" She then turns to her mother, saying, "Mother, this is Mr. Young, of whom I spoke to you." Mrs. Albright extends her hand, and they exchange "How do you do's?" Miss Albright then turns to Mr. and Mrs. Rivers and says, "Mrs. Rivers," then "Mr. Rivers."

Miss Albright takes a seat near Mrs. Rivers and Mr. Rivers and Mr. Albright, who had risen, resume their places, while Mr. Young takes a chair near Mr. Albright, placing his hat, stick, and gloves on the floor next to his chair.

THE WEEK-END GUESTS GO TO BED

Conversation runs smoothly along on the subject of the concert from which the young people have just come. In a short time Mrs. Rivers rises and says, "I think I shall go to bed" (not retire). Hereupon Mr. Rivers also rises. Mrs. Rivers turns to Mr. Young and says, "Good-by, I am glad to have met you." Mr. Young says, "Thank you." Mr. Rivers says, "Good-by, I hope to see you again." Mr. Young says, "Good-by, I hope so too." Mr. and Mrs. Rivers then say good night to all the Albrights and go up to their room or rooms, as the case may be.

THE YOUNG MAN LEAVES

Mr. Young takes his hat, gloves, and stick from the floor, and says, "Good night" to the Albrights, beginning with Mrs. Albright, going to Miss Albright next and to Mr. Albright last. They all shake hands, and Mrs. Albright invites Mr. Young to call again. He says, "Thank you," and is gone.

The hour of Mr. Young's departure on this first evening was about ten-thirty. He had only remained about ten or fifteen minutes, which was sufficient, because he had only been acting in the capacity of an escort, and had been asked to stop in. The duration of a gentleman's visit upon a lady is dependent upon conditions. When the acquaintanceship is a new one, a call may last perhaps

a half hour. In a house where the reception is warm and the gentleman is well known, the caller may remain an hour and a half. It is never very advisable to stay long after ten o'clock, for it may be disconcerting to both the young woman and her parents.

What won him the invitation? The propriety of his actions! He did not remove his coat and hang his things in the hall prepared to stay. He recognized that it was growing late when the week-end guests went to bed. He said "Good-night" and went. He did not linger after signifying his intention to go, keeping everybody standing while he prolonged the going. He did not usurp the conversation, nor was he wanting in timely response. His conversation was directed to all the people present. He accepted introductions gracefully, and knew what to say. He did not ask to come again—but he was invited!

INVITING THE YOUNG MAN TO CALL AGAIN

The short acquaintanceship of Miss Albright and Mr. Young had proved pleasant to both. This evening's brief visit was Mr. Young's first to the Albright home. Miss Albright might just as well have offered the invitation to call again, but her mother, who was particularly impressed by the young man's appearance and bearing, thought to make the invitation impressive by acting as she did.

A girl may invite a young man as often as she cares to receive him, but the young man must, of course, never ask to call. Only partial attention and other indications of annoyance should be sufficient to cause a young man to terminate his visits.

Here are several satisfactory methods of inviting a young man to call:

"I hope you will come to see me some Sunday afternoon (or "some evening"), Mr. A."

"Won't you call on one of our days at home, Mr. A.? My mother and I will always be glad to see you."

REFUSING THE MAN WHO ASKS TO CALL

Should a young man deliberately ask for the privilege of calling, it will be found difficult to refuse permission, especially if there is no honest excuse for doing so. One way out of such a predicament is for a young lady to refer the unwelcome admirer to her mother, or whoever serves as her natural chaperon. No young man with a grain of sense for the proper would push the subject farther, particularly if he has reasons to believe that the young lady habitually decides such questions for herself. If the young man is granted permission to call, it is, of course, absolutely necessary to honor the appointment.

WHEN A SECOND MAN ENTERS

If a young man has been some time in the company of a young lady at her home, and friends enter, it is quite proper for the gentleman to leave shortly, particularly if the newcomer is a man. The young hostess meanwhile, must show no partiality to either of the men, and when the first gentleman rises to leave, she must also rise and intimate a complimentary regret at his departure by saying, "Must you really go?"—or "I am so sorry you must go." She must offer her hand and a friendly good-by. A young lady does not in any circumstances accompany a retreating caller, be he an old acquaintance or a new friend, to the house door or to the drawing-room door.

If the two men are not acquainted, and introductions

are necessary, and if the men are of approximately one age, the new arrival must be introduced to the other man. If one man is considerably older than the other, the younger is introduced to the older: "Mr. Younger, Mr. Older."

SERVING REFRESHMENTS TO CALLERS

It is not considered proper to offer the chance evening, morning, or afternoon caller refreshments. The very logical reason given for this rule is that callers generally come at such hours when there is no desire for dainties or other tidbits. It is permissible, however, for a young lady to serve an iced drink with little cakes on a hot summer's day, or tiny cups of very hot coffee or chocolate with biscuits, or dainty little sandwiches on a wintry night. These may be served from a little table, or passed on a tray. If the tray is passed by a servant, it is very proper for the young lady to help herself first and ask the gentlemen to follow suit.

GIFTS TO THE YOUNG WOMAN

Books, flowers, and other small articles of decoration may be properly accepted as gifts. Valuable jewelry or other more expensive articles may only be accepted under conditions of close relationship, nor should such a gift be made unless the giver is sure of its acceptance. Needless to say, it is poor form for a man to send expensive presents to a woman who may be compelled to return them.

NOTE OF THANKS FOR A GIFT

A brief note of thanks may be sent upon the receipt of a gift. It may be written as follows:

DEAR MR. A.:

Thank you very much for the wonderful bouquet. It looked too beautiful and was a source of much pleasure.

Very sincerely,

MARY BROWN.

An elaboration of the gift question may be found under the section on Gifts

THE ESCORT

Notwithstanding definite and clear-cut assertions that a lady is never under the "protection" of a man, there is nevertheless a feeling of security and ease of mind in the knowledge that your daughter, sister, or you are in the company of one physically capable of protection if the occasion for protection were to arise. In this sense a lady may feel that a young man accompanying her is an escort. But it is understood that a lady is *never* "taken" anywhere by a man; she must always receive a personal invitation. Even a fiancé does not "take" his fiancée where she herself has not received a personal invitation. If a gentleman is asked to bring his fiancée, he may say in effect, "She would be very glad to come, I am sure, and I'd love to have you ask her."

Chapter IV

GOOD MANNERS IN THE STREET AND IN PUBLIC

ON THE STREET

Gentlemen to the curb! Whether with one, two, or more ladies, the gentleman always takes the curb side of the street. He never walks between.

Proper street deportment calls for dignity and reserve equally as much as the banquet hall. A young man's manner should in no way draw attention to the lady he is accompanying, or to himself. Loud talking, pointing, gesticulating, or the loud mention of names are all improper. Devotion is a wonderful attribute, but should be confined to its proper place; golf should be confined to the links, walking sticks are to be carried, not used as mashies; smoking to the smoking room, and—chewing—should be left to the cows.

People who walk along in calm and dignified manner may always pass as well bred. Those who draw attention to themselves by conspicuous manners, conspicuous clothes, boisterous conversation, undue hilarity, and by other means do so at the risk of having other people form an opinion about them, and the opinion may not be favorable.

GIVE THE OTHER PERSON A CHANCE

In a great city, like New York, for example, whose important streets, railways, and other public thorough-

fares are extremely crowded, the practice of good manners is an act of general welfare. Endeavor at all times to keep to the right and you will not be unduly bumping into other people. Do not cross abruptly in front of another person, nor stop dead in your tracks, causing the man behind to bump into you. Always give ladies, and particularly elderly ladies, the right of way. Courtesy toward public servants such as train men and trolley men is essential to the behavior of a gentleman. Dignity does not suffer by the practice of humility. In short, the manners practiced at home, brought into the street and public life, befittingly stamp the character of the individual.

A thought now and then for other people, and consideration for their time and conventions, may be shown in many little ways in everyday life. As you near the cashier's box at a railway station, get your money ready. Don't stand at the window and fidget and fuss to find the elusive coin, meanwhile delaying a line of people behind you. When you are the first one to step off an elevated train, and are the first one to reach the stairway, just a bit more than a snail-like pace will permit the people behind, who may be in a hurry, to make better progress. Don't stop on the steps to load and light your pipe. When people stop on the stairway it causes a double inconvenience, because those coming down behind must go over to the left, where other people may be coming up. Thus in many similar instances the exercise of good manners may work toward the general welfare.

OFFERING THE ARM

A gentleman must never take a lady's arm or take hold of her by or above the elbow and push her hither or

thither. An old lady or an invalid may be offered the arm in support. To-day it is not customary for a lady to lean on a gentleman's arm in daytime unless it be to cross a very crowded thoroughfare or as an aid in crossing a rough or muddy road or street. At night, however, a gentleman may offer a lady his arm when walking a distance, or even if only going down the steps of a house or from one building to another. This is done solely to assist the lady, who may be wearing high heels. In such case he may say, "Perhaps you had better take my arm; you might stumble"; or "It might be easier if you took my arm along here; walking is not very good." There is no other occasion on which a gentleman offers his arm to a lady in public, omitting, of course, formal dinners, suppers, or when the man is an usher at a wedding. Etiquette *never* permits a gentleman to *take* a lady's arm.

In helping a lady into or out of a carriage, automobile, or other means of conveyance, it is correct for a gentleman to put his hand under her elbow. A gentleman may carry a lady's umbrella in a rainstorm when it may require all her efforts to keep her clothes dry and manage her hat at the same time. If it will enable her to walk easier, she may also take the gentleman's arm. A parasol is strictly a lady's article, and is never held by a man unless while both her hands are momentarily occupied.

LADIES, GENTLEMEN, AND BUNDLES

Authorities on etiquette maintain that *ladies* never carry bundles, and that hence the old rule that a gentleman must always carry a lady's bundles has no foundation. The opinion may be Americanly democratic, but it is true

that popular opinion in America would never brand the woman who carries a bundle as "no lady." No doubt the word "bundle" impresses different people with varying concepts, and the argument may not be properly premised. But, undoubtedly, the bundle of moderate size and weight, neatly wrapped, in the hand of a woman, would, in the broad American sense, brings no censure to the name of the woman. Perhaps the bundle that a woman is carrying contains something that must absolutely be brought home immediately, and time does not permit sending for a messenger, or there is no porter available and no taxi in sight, and the woman may be carrying the bundle a short distance to where she can get some means of conveyance! Should such "offense" brand her as "no lady"? Certainly not—in America! Would the man who met a woman—always previously considered by him a lady—carrying a bundle, and who did not relieve her of her burden, be called a gentleman? Certainly not—in America! An exceptionally fine gentleman one night met a poor, middle-aged woman dragging a shattered suitcase and a bundle half wrapped in crinkled paper from which the contents were half hanging out. He not only carried the suitcase and bundle up the subway steps, but he carried them to the poor, worn-out woman's home as well! Was he a gentleman? Absolutely—in America!

WHO SHOULD PAY?

If a man meets a woman, and they are going the same way, and she stops to buy this or that at her own inclination, there is no reason why the man should pay. If they board some means of local conveyance, the expense of

which is trifling, the man pays for two. When a man and woman meet, even by arrangement, to go to a place some distance by train, the woman should pay her own expenses. She must not permit her companion to pay for her parlor-car seat or to tip porters for her. She may, if they are very well acquainted, accept his invitation to luncheon and permit him to pay, but it would be more proper, when the hour draws near, to suggest that they have luncheon, and then, of course, pay for her own. Invitations made by a man to outings, games, theatre, etc., naturally mean that the man buys the tickets and refreshments.

THE RESTAURANT CHECK

When you are invited to a restaurant by a friend, the invitation is understood to include payment of everything by the one doing the inviting. There should be no quibbling or fussing as to the payment of the check or the waiter's tip, coat boys, etc.

WHEN TO OFFER A LADY YOUR SEAT IN A TROLLEY CAR

A gentleman must never take a seat if there are ladies standing. If he is sitting and young ladies enter the car, he may keep his seat with the certainty of knowing that he is correct in doing so. An old woman or a woman carrying a baby should be offered a seat. The gentleman merely lifts his hat slightly and says, "Please take my seat." The hat is lifted again when the lady thanks him. A gentleman or a lady may offer a seat to a very old person of either sex.

OTHER TROLLEY ETIQUETTE

If the car throws a gentleman into a lady's lap, he must immediately get up (comfortable as the place may be)

and say, "Excuse me," or "I beg your pardon." "Pardon me" should not be said.

The quickest and easiest way to pass through a crowded car is to let people know that you wish to get by. Say in a tone loud enough for people close by to hear, "May I pass, please?" And when clearance is made, it is proper to say, "Thank you."

A gentleman lifts his hat when another gentleman offers his woman companion a seat or picks up something she has dropped, or is courteous in some other way.

A LADY ALWAYS ON THE RIGHT

The laws of etiquette decree that a lady must always sit at the right of a gentleman in a carriage, trolley, or automobile. This means that if a man and woman are being driven by a chauffeur in the man's car, the lady sits at the right. If a gentleman and a lady are being driven in the lady's car, the lady must sit on the right. If two ladies are being driven, the owner of the car may take the place at the right, or she may offer it to the other lady if that lady's rank is above her own.

SMOKING

A gentleman must not smoke when walking on the street with a lady, and he must remove cigar or cigarette from his mouth when lifting his hat, when bowing, or when a lady enters his office or an elevator, or when conversing with a lady. Gentlemen are law-abiding citizens. They do not smoke where smoking is forbidden. But, of course, where smoking is permitted by law or by special order, it is nevertheless forbidden by etiquette when ladies are present.

AT PUBLIC GATHERINGS

GOOD MANNERS AT THE THEATRE

The first courtesy that everybody owes everybody else in a theatre, including the actors, is to come early. The "late march" is a very disturbing part of the program. It causes crowding through the narrow rows of seats, stepping on people's brightly polished shoes (and pet corns), buffeting the heads of the people in the row in front, and momentarily cutting off the view of all the people behind and disturbing a great number of people in the surrounding rows.

To the kind people who rise to permit you to pass, say "Thank you very much," or, if you don't feel it so very much, say just "Thank you," and if you are very sorry, say "I am very sorry." You may also say, "I beg your pardon," but do not say "Pardon me!" or "Beg pardon."

It is just as important to be timely returning after the intermission as it is to be early at the beginning of the performance. Most men can do without smoking long enough to make it necessary to go out after one act only; those who make a particular point to wriggle their way out after every act, and then come strolling back late at the beginning of the new act, are to the theatregoers what the flea is to the dog.

Laughing and Talking at the Theatre

If you go to the theatre to be entertained, bear in mind that perhaps others go for the same purpose, and that

they come to be entertained – not by you. Save your conversation for the intermission period, when it is very acceptable and usually in demand. If you must talk to your neighbor, do it in such a tone as to disturb no one else. Laugh when the actors present something funny; don't go to the theatre to spread the latest in jokes.

Going Down the Aisle

When the usher has been given the tickets at the head of the aisle, the lady follows the usher and the gentleman brings up the rear. When there is no usher at the head of the aisle, the gentleman may lead the way, he has the tickets and can thus more readily find out the seats. When the correct row is reached, the gentleman steps aside, permitting the lady to pass to her seat first. A lady must never take the aisle seat when accompanied by a gentleman.

A group of people starting down the aisle should be lead by the person who has the tickets. Each one should know his seat number, and the one having the seat farthest in should go in first, and the next one next, and so on. This facilitates the matter of seating, and is particularly agreeable when the group comes late.

Dinner and the Play

Most people are always ready and delighted to dine and go to the play. The theatre, as a matter of fact, is a great deal more popular than the opera. The average married couple would most likely dine at home whether going alone or with invited guests, but it is very customary in New York to-day to dine at fashionable restaurants.

A private theatre party usually consists of six or eight

persons. The invitations are most generally telephoned in the usual way. If the dinner is to be at a restaurant, the host meets the guests in the foyer of the restaurant.

People who have no cars of their own take their guests to and from the theatre in taxis if they can afford to do so. If the more moderate public means of conveyance are used, the host or hostess pays the fares.

Tickets

Buy the tickets long enough in advance to be sure of getting good seats. It is not very pleasing to be invited to an entertainment of any nature and then have to stand in line—and then get a poor seat. Out of respect and courtesy to the people invited, the tickets should be bought well in advance; do the best possible by your friends. You may ask your intimate friends what play they would most like to see.

THE OPERA

With the exception of those who sit in the boxes and the orchestra at the opera, the same laws of good manners govern the opera as those governing actions at the theatre.

GOOD MANNERS IN A BOX AT THE OPERA

The occupants of boxes usually dine with their hostess before the opera and arrive together. One of the gentlemen in the group draws back the curtain for the ladies to enter. The ladies always enter first, the gentlemen follow, the last one drawing the curtains together. This duty must not be neglected, for the light shining in from the ante-chamber when the curtains are left open flares

in the eyes of the occupants of the opposite box. The hostess always takes the seat furthest from the stage; the seat nearest the stage, in the foremost corner of the box, is given the oldest or the most distinguished lady in the party. The lady who is to have this choice place takes her seat first, the hostess takes her's next, and then the third lady, if there is one, takes her place between the other two and remains standing until one of the gentlemen places her chair. Chairs in the box are always arranged in three rows. A gentleman should never sit in the front row of a box, even though alone.

Visits to Other Boxes

The entr'actes are the formal visiting hours at the opera. The gentleman guests of one box visit friends of other boxes. A gentleman must never enter a box in which he knows only the gentlemen. If he wishes to present another gentleman to a lady in another box, he must first ask permission. In doing this he would not speak of his friend as Mr. So-and-So, but John So-and-So. But a gentleman is free to enter another box to speak with a lady with whom he is intimately acquainted, but *not* if the acquaintance is but slight. When a visiting gentleman enters a box, the man sitting behind the lady visited should surrender his chair.

The ladies should never be left entirely alone. It may happen that all the gentlemen of a certain box have offered their chairs to visitors. They are then free to leave, but they must immediately return when all the visitors are about to leave, even though the ladies whom they have been visiting are momentarily alone. The lowering of the lights is the signal for all visitors to

return to their own boxes. Conversation during the overture or any part of the performance is contrary to good taste, and is as inappropriate at the opera as at the theatre. Movement to or from boxes during any part of the performance must be made as quietly as possible and without conversation.

After the Opera

At the close of the performance the entire party goes to the carriage lobby, where the ladies are driven off, at least one gentleman remaining until all the ladies in the party have been driven away. A lady must never be left standing alone on the sidewalk. The hostess is obligated to take home all unattended ladies who have no private conveyances of their own. A married lady or a widow may order her own car. In such case an odd gentleman, and there should always be a gentleman for every lady in the party, waits until the car appears. If this lady is considerate, she may drive the odd man to his home. It is equally proper if she merely thanks him for waiting and drives off alone.

GOOD MANNERS AND BUSINESS

The good manners acquired in early life in the home, and practiced throughout the growth of the child into manhood or womanhood, are the basis for the good manners requisite to success in business. Training in control plays a very important part in the trying days of business life. The person who has complete control of the senses is fitted to cope with intricate circumstances and momentous problems in such a way as to command

complete functioning of the best senses productive of correct decisions.

Furthermore, the person of good manners is capable of meeting "big" men and women on their own level. There is no feeling of embarrassment when you know just what to say, when to say it, or whether or not to say it. These attributes go far toward the accomplishment of success in the world of affairs.

COURTESY IN BUSINESS

The courteous executive or the courteous laborer produces an effect upon associates that stamps him as a man. While daily actions may be little thought of, it must be remembered that the giant tower is made up of a multitude of small stones intermingled with an occasional large one. In like manner it is safe to say that the career of the business man or politician who towers above his colleagues has been made up of many little insignificant acts and some big accomplishments. The little acts serve as a background and accentuate the bigger ones.

The official who "lends his ear" to employees and visitors and is always polite, who rises when a lady or an older executive enters his office, who removes his hat when entering the office of another executive, who says, "Please" and "Thank you," is readily acknowledged as a fitting representative. Petty complaints and the shirking of responsibility is not productive of respect.

ETIQUETTE GENERALITIES FOR THE BUSINESS WORLD

A gentleman must not smoke when walking on the street with a lady, and he must remove cigar, cigarette, or pipe from his mouth when lifting his hat, or bowing

when a lady enters his office or an elevator where he is or when conversing with a lady.

He must be considerate of other people and must bear in mind that the purpose of the eraser on the end of the pencil is for the correction of errors. It is very humiliating to "scold" an inferior for an error and later have the same inferior point out one on your part. "To err is human—to forgive, divine." The big man is concerned not primarily with how the error occurred, but with the immediate means of rectifying the conditions created by the occurrence.

Never "snap off" people who make demands on your time. If you are unable to give any time at the moment, you can gracefully make known that fact by simply saying, "At present the pressure of some very important things will not permit me to go into your proposition in detail. Perhaps we can arrange for a discussion some other time."

While it is a splendid thing to be on good terms with the people with whom you come into daily contact, this must never be done at the sacrifice of dignity and respect. It is the sign of pleasant relationships when the men in one office call each other by their first names, but this privilege should not be given to subordinates.

Never grant an interview if you have no intention of giving your attention. To sit through an interview with a bored or absent-minded expression is the height of insincerity. If you have no intention of considering a proposition, there is no harm in saying so, and there can be no ill feeling—if the statement is made courteously.

The telephone companies of the greater cities have in recent years campaigned extensively for telephone cour-

tesy. "The voice with the smile wins," is their slogan. This courtesy is not intended merely for business man to business man, but also for business man to telephone operator and for operator to business man. The endeavor has brought a wonderful response and better telephone service, which proves that care and consideration for others is the basis of pleasant relations.

Chapter V

CLUBS AND CLUB ETIQUETTE

ATTAINING MEMBERSHIP

Membership to countless small clubs is attained by merely having one or two members vouch for the character and integrity of the applicant. The larger and more exclusive clubs require formal application, examination, and approval of the membership or house committee or the board of governors; whichever body may exist. The usual way of joining such a club is by having a very good friend who is a member present the application and another to second it. The applicant's full name is entered in a book kept for the purpose, together with the names of the proposer and the seconder. Later, when the name is posted on the club's bulletin board, the proposer and seconder each write a letter of endorsement to the body empowered to pass on applications. Such letters may be written so:

Board of Governors,
The Plusquam Club.

Dear Sirs:

It is with much pleasure that I propose Mr. Warner B. Good for membership in the Plusquam Club. Mr. Good is a lifelong friend of mine, and I can vouch for it that he is in every way qualified for membership.

In 1916, his senior year, Mr. Good issued the prize-winning oration at Colton, where he was also elected Poet Laureate. He is now in the phonograph manufacturing firm, Good, Speaker & Co.

Yours very truly,

ARNO THAMES.

MEETING THE GOVERNORS

The proposer should then tell the applicant to ask a number of friends who are club members, none of whom may be governors, to write letters of endorsement. The next step is to have the applicant personally meet several of the governors, since a candidate's name cannot come up for election unless he is known to some of the governors. Responsibility for these meetings rests with either the proposer or the seconder. One or the other may arrange to take the applicant to the offices of some of the governors, or they may invite two or three of these gentlemen, together with the candidate, to lunch.

This procedure is rather an ordeal, but it is a very necessary evil under existing conditions, and unless some other method is adopted it will have to be tolerated. To try to short-cut, may prove disastrous, for the candidate who has not sufficient endorsement may suffer by a minimum of objection: that is, while he may have two letters in his favor, strong objection by one or two members to whom he may not be desirous would be enough to cause his rejection. The personal endorsement of two or three of the governors is ordinarily sufficient to overcome minor objections and assure the acceptance of an applicant.

ASK ONLY INTIMATE FRIENDS TO PROPOSE YOU

Rejections are always written in such a way that no personal offense can be taken. They are usually addressed to the candidate's proposer.

Example:

Mr. Arno Thames,
15 Boulevard,
New York City.

Dear Sir:

The Board of Governors regrets to announce that the application of Mr. Warner B. Good to membership in the Plusquam Club cannot be accepted without further endorsement.

Yours truly,
I. Wright, Secretary,
Board of Governors.

THE BLACK BALL

"Black Ball" is an ill-sounding term. It originated from the custom of dropping into the ballot box a white ball for and a black ball against a candidate for membership. The application of this term to a person may cause him considerable injury in life, and for this reason membership boards are wary against its use. If an applicant seems predestined to the fate of the "black ball," the governors generally advise the proposer to withdraw his name. If claims against the candidate can be disproved or satisfactorily discounted, his name may again be submitted.

THE NEW MEMBER

If one has gone through all the trouble of introducing a new member, one should go a step farther and accompany him on his first visit to the club, and "show him the ropes." Visitors resident in the city in which the club is located are not given the privilege of the exclusive club, hence none but members know the way about. The new member should be informed of all things that will tend to put him at ease and save even the slightest discomforts. If certain people have for years been accustomed to occupy certain places and these places are generally more or less reserved for these people, that is a good thing for the new member to know. Peculiarities of other members, particular whims and fancies, likes, dislikes, hobbies of this, that, or the other person, good and bad waiters, etc., etc.; these are the little compass points that will enable the newly chartered club-member ship to sail an easy course.

Armed with the Club Book, containing a list of the members, the constitution and by-laws, and the house rules, which should be carefully studied *and practiced*, the new member may enjoy his membership fully.

GOOD MANNERS AT THE CLUB

Practice your habitual good manners at the club and you will be a well-liked member. Pleasure and convenience are the strongest attractions of any club—that means pleasure and convenience for *everybody*. Too many people jest and joke incessantly. They may be

having a deal of pleasure, but is the other person? The same question will occur to the gentleman who is enjoying ample convenience; namely, "has the other person enough convenience?" Briefly stated, the matter resolves itself again into the application of the underlying law of good manners—consideration for others.

There are also certain definite rules to be observed. Do not use the library for conversation; it is reserved for reading and writing. Do not intrude on the conversation of others; two people sitting by themselves undoubtedly prefer to be alone, and unless you are an intimate friend of both (not a mere acquaintance of either—or both) you must leave them to themselves. Even if you are intimate with both, the trend of the conversation must tell you whether or not you may take part; if you may not, you must casually stroll to other parts, pretending to have seen somebody with whom you would have a word.

INTRODUCING A VISITOR TO A CLUB

In most formal clubs visitors from out of town are permitted. A member may personally take the stranger to the club, write his name in the visitors' book, and introduce him to those present and perhaps ask a particularly well-known friend to help entertain the stranger. When it is not possible for the host to take the stranger to the club he may write a card of introduction to the secretary as follows:

Secretary,
The Central Club.
DEAR SIR:

Please send a Privilege Card to Mr. U. N. Noan to the Lolland House, for use over

a period of one week, beginning February tenth.

Very truly,
ARNO THAMES.

The privilege card:

The Plusquam Club
Extends its privileges to

from to
Through the courtesy of

ETIQUETTE FOR CLUB VISITORS

The privileges are given the stranger by a club to be taken advantage of by him only. He must not bring other non-members into the club, for pleasure or dinner, or anything else. He cannot play the part of a dinner host to members of the club in the club's dining room, for that would be like giving a friend a dinner in his own home! It is permissible to ask a very close friend who is a member of the club to lunch, but those with whom he has become acquainted during his stay at the club must be taken to a dining room outside the club, if the stranger would be host.

Immediate and unquestioned settlement of the account is required upon leaving, for accounts are otherwise sent to the member who introduced the visitor. All other points of etiquette for the stranger are the same as those governing the regular member, and very strict observance of them is indeed necessary.

THE INFORMAL CLUB

All information given above is of a nature adaptable more or less to the large formal club, but most of the rules may easily be applied to the smaller and informal clubs. Certainly the laws of good manners, in so far as consideration for others is concerned, should not vary with the size of the club. But, of course, in some respects the informal club varies from the formal. It is common practice in the informal club for a member to speak to every other member—but not, of course, if speaking means intrusion! Lunches at informal clubs are often served on long group tables, at which anyone may sit and join in the conversation.

But, generally speaking, there is nothing about the large formal club that may not be practiced in a miniature sort of way in the smallest club whose membership is constituted of well-mannered gentlemen. (The inference is not to be made that this refers to the service, etc., of the large club.)

Chapter VI

GOOD MANNERS AT PUBLIC BALLS AND DANCES

THE DIFFERENCE BETWEEN A BALL AND A DANCE

The public ball is usually open to all; while the informal dance is limited in numbers. It is also generally confined to younger people, whereas the ball very often is attended by a majority of older people. The decorations and entire arrangements for a ball are usually, though not necessarily, more elaborate than for a dance. At a dance those present are usually there by invitation and everybody knows everybody else, while at a public ball the people are mostly strangers to one another.

A further understanding of the difference between a ball and a dance may be gained by reading the section on Subscription Dances following in this chapter. Formal balls in assembly rooms or private houses are discussed in Part IV.

THE LADY GOES TO A BALL OR DANCE

It is very improper for a young lady to go to a ball or dance alone with a young man. A chaperon of some description, be it mother, father, brother, aunt, or uncle should always accompany the young couple. Neither

may a young girl go entirely alone, but she may go without a gentleman in the company of a chaperon. Very often young people go to dances in groups. In this case it is perhaps possible to go without a specific chaperon, although where there is one, a brother should make one of the group with which the young lady is going. Two young ladies going together is no more permissible than one going alone.

OBLIGATIONS OF THE YOUNG MAN

Everything in the way of expense attached to the attendance of a ball or dance must be borne by the gentleman. Entrance fee, coat-room fee, transportation to and from the dance, supper and refreshments for both the lady and her chaperon must be paid by the young man who accompanies the lady as partner.

GETTING ACQUAINTED

Young people do not usually attend a ball where they are entirely strange. If the gentleman is known to some of the members of the committee on reception, he may, through such person make the acquaintance of others.

On entering the ballroom one should bow to the committees, patronesses, and guest of honor, if there is one. Handshaking is in order if one is well acquainted with these dignitaries or if an acquaintance with them is accomplished by means of others.

THE YOUNG LADY DANCES

The young man who accompanies a lady to a dance demands no contract for every dance, and the fact that

he is accompanying a lady gives him no such prerogative. One good reason for making the acquaintance of others at a dance is the sole purpose of furnishing an occasional change of partner for both the gentleman and the lady. A lady never dances or talks with men to whom she has not been introduced by some accredited person.

ASKING FOR AND ACCEPTING A DANCE

"Would you care to dance?" is the customary way of asking for a dance. One may also say, "May I have some of this?" Asking for a dance is, of course, only permissible when the gentleman has been introduced to the lady. The lady's reply may be, "I should like to very much," or "With great pleasure."

WHEN TO STOP DANCING

A dance may be terminated at any point at the inclination of the lady. She may say, "I am very tired—let us rest a while." The man, on the other hand, is supposed to dance on until the lady, or the music, stops. The lady likewise suggests the hour of departure.

SITTING OUT DANCES

If a lady does not feel inclined to dance and is asked for a dance, she may say, "Not just now, thank you—I am a wee bit tired," or "Thank you, but I would prefer to rest through this number." If she likes, she may add, "Come and sit with us!" She may not refuse to dance with one man and then directly accept the invitation of another, unless there is good and justifiable reason—

actual offensiveness about the man—for such action. Ordinarily a lady must be either "dancing" or "not dancing."

An older lady may dance a few turns with her son or husband even though she has just refused another man, and such action may not be taken as an offense or lack of good manners.

WHEN NOT TO ASK FOR A DANCE

When a girl is sitting alone with a man in the ballroom or elsewhere, a second one should not intrude on the conversation or ask the girl to dance. Besides being improper, this would leave the man sitting entirely alone. If the girl is part of a group, she may safely be asked.

INVITATIONS TO SUPPER

The gentleman who accompanies a lady to a dance also takes her to supper. If a gentleman wishes to take a lady who has no masculine companion, he should say, "May I take you to supper?" or "Will you have supper with me?" and the invitation, of course, includes the chaperon. To tactlessly say, "Have you no partner?" would be to boorishly embarrass a lady and cause her to admit an awkward though unaccountable position.

"CUTTING IN"

A custom at formal dances permits young men, called "stags," to stand in the doorway of the ballroom and to dart forward at any point in the dance. The stag need

only lay a hand on the shoulder of the partner of a girl with whom he wishes to dance, and dance off with the girl. The partner must gracefully relinquish the girl. A third person may follow the same procedure, and "cut in" on the girl's second partner, or the original partner may redeem his lost prestige by "cutting in" again after the lady has danced once around the ballroom.

Though accepted as correct in best society in New York, Buffalo, Boston, Philadelphia, Pittsburgh, Chicago, San Francisco, and very likely throughout America, it is nevertheless not a practice of the average ballroom. While this method undoubtedly gives all the young men a chance to dance, it also fosters a hardship on the ladies, for a girl may just be progressing very well with a partner when she is called upon to adapt herself to the style of another—and then perhaps another—and then perhaps still another. Styles in dancing vary so perceptibly to-day that it is very difficult to find two couples on one floor dancing exactly alike, and even if the dancing were uniform, individuals have individual peculiarities.

It is advisable, at all events, to do "in Rome as the Romans do." If "cutting in" is not practiced at the dance you are attending, it might prove well not to institute it.

SUBSCRIPTION DANCES

A group of ladies in a community meets and decides to give one or more balls a season. All the members of this group suggest additional names until a list of sufficient size has been agreed upon. Invitations to another meeting are sent the people whose names are on the list; then the size of the final list and the names to be included is com-

piled. The ladies so listed are the patronesses or managers. They elect a chairman, a vice chairman, a secretary, and a treasurer, and a half dozen or more others to act as a managing committee, or committee on arrangements. The remainder of the people listed are merely "members," who pay dues and receive a certain number of tickets for each ball. Tickets are sent by the committee to the people whose names are submitted by the members. Oftentimes the same names are submitted by more than one patroness, and for this reason each member usually submits one or two names in addition to the allotted number, so that the committee may take the top names of each list and add them to those already contained in the "invitation book." Were each member to personally attend to her invitations there would most likely be innumerable duplications. The committee is also empowered to withhold invitations from any persons not approved at the meeting held for this purpose, and in this way the exclusiveness of the ball is also insured. Very rarely are invitations withheld, however, for it would necessitate a very serious objection to cause such action.

Those wishing to invite more guests than is allotted each patroness may borrow tickets from other members who do not contemplate using their full quota.

SUBSCRIPTION DANCES BY CLUBS

Clubs and other organizations often arrange subscription dances in much the same way as described above, but most generally the committee asks members to subscribe to a certain number of tickets, instead of dividing the

expenses between the members, which, after all, amounts to approximately the same thing, for the price of tickets is usually sufficiently high to permit the sale of tickets to cover at least the major part of the expenses.

PATRONESSES RECEIVE

About four to six patronesses are usually appointed to receive the guests. They collectively assume the duties of the hostess, standing in line to bow to the arrivals. Lady guests curtsy slightly, gentlemen bow ceremoniously—not to each patroness individually, but to the "line" collectively. The patronesses respond accordingly in unison. The "receiving line" is usually carefully selected for popularity and general adaptability.

Men's clubs often select patronesses to receive, rather than have members of the committee perform the function. Mixed clubs sometimes have a mixed "receiving line," but in all cases the actions are of the same general nature as those described. Arrangements may be varied to meet various requirements and conditions, but good manners are the same under all conditions, even though the details of their application differ.

Chapter VII

GOOD MANNERS IN GAMES AND SPORTS

"THE GAME'S THE THING!"

Bridge whist, poker, pinochle, golf, tennis, or anything else should be played primarily for the pleasure or sport derived therefrom. It is quite as pleasant to lose a good match as it is to win—and there is no fun in winning from an ungraceful loser! Your best is the utmost that you can hope to put into anything, and if that is not sufficient to "bring home the bacon," then there is at least the consolation to be taken from the fact that the winner was compelled to extend himself, and that while his is the glory of victory, yours is the glory in defeat.

POOR PRACTICES IN ANY GAME

The game for stakes is the absolute test of "quality in men," which also means women. When there is nothing to lose but a mere game, most people can pass off a lost game with at least a shrug of the shoulders. But either winning or losing with stakes involved may well be termed the "acid test" of the true gentleman or lady. The poor loser, who sneers at others' luck, and rants at his own poor luck, is usually the grasping and hilarious winner. The gentleman wins as he loses—gracefully.

PLAYING WITH A PARTNER

When playing with a partner at cards, golf, or tennis, etc., one must establish a feeling of confidence in the partner for oneself and display a similar confidence in the partner. This can only be accomplished by permitting the partner to "play his game" and by never failing to uphold one's share. Pointing out the errors of a partner, unless called upon to do so, is but to produce in the other person a feeling of individual responsibility for the outcome, if things go wrong, and at the same time seems like an absorption of all the credit for success.

Encroaching on his territory on the tennis court is analogous to constantly overbidding the partner in a card game; both seem expressions of lack of confidence and usurpation. Both evils are productive of similar results. The tennis player who endeavors to make the majority of plays, undermines his partner's confidence and places him in a position of doubt as to when to make a play and when to leave it. The same is true when one partner takes the majority of bids; the other player has not the confidence to know when to take or leave the bid. This is not to say that one should pass the opportunity to make a "killing," for that would be foolhardy, but consideration for the other person's intelligence and ability, and a display of confidence in his judgment are necessary to establish the groundwork of success in any team—team work.

GOOD MANNERS AT CARDS

If you must drum, join the army! If your inclinations run toward massage, rubbing other people's chins and

foreheads may prove profitable; at a card game there is nothing to be gained by occupying yourself on your own face in this way, except the disfavor of the other players. Slapping and waving the cards is a source of irritation to those who are losing; gentlemen do not intentionally nettle the unfortunate. Hold your orations in the town hall. Fortune telling is prohibited by law; if you are wise enough to know just what your opponent is going to play each time, perhaps you can use this foresight in leading him to play the cards you wish to get. In a word, affectation and mannerisms attractive of attention are not pleasing to others, and may mean fewer invitations to games, regardless of playing ability. Modesty and simplicity of manner are essential traits for those aspiring to popularity.

GOOD MANNERS IN SPECTATORS

Criticising another's play is almost as bad as criticising his clothes. It is part of his personal composition, and personalities are rarely discussed even by very intimate friends. The sportsman does not discuss his opponent's play except perhaps to softly say, "Too bad, old man!" at an unfortunate stroke; but he is always ready to commend, "Great shot! old top!"—why then should the spectator take it upon himself to make audible comment! It is distracting; distractions are avoided by the well mannered.

Never trail along the links to follow the play of strangers. Golf requires a steady hand and eye; your presence may unnerve the players, and spoil their enjoyment. It is equivalent to intruding upon the conversation

of others. If you enjoy walking on the links, try to keep out of the way of play.

RULES FOR SPORTSMEN

"The game's the thing!"—play to win, but play primarily to play, that is, for all the game is worth.

Learn the rules of any game you play, thoroughly!

Don't discredit the success of your conqueror. To stop in the middle of a match that seems lost, complaining of an injury that existed before you started, is to court unfavorable criticism.

A man playing with a woman should not take advantage of his superior endurance (if he has it)—even if she is a militant suffragette! The same applies to play with a weaker male opponent, despite the fact that he challenged you. His thorough and decisive defeat will be sufficient to convince him of your superiority as a player.

When there is a doubt, give the other person the benefit. Should this decision handicap you, your ultimate victory will be so much more worth the winning. But if you lose, even though granting the handicap was instrumental in your loss, don't mention it. Take your defeat good-naturedly, and make the winner feel that the decision of the point in question had no bearing on the final result. He will admire you for it, and you will be nearer attaining the goal of all sport—the molding of an admirable character!

Chapter VIII

CARDS AND VISITS

The first part of this book is intended to bring good social practices down to a level attainable by the person of moderate circumstances who wishes to be correct within his means. Questions of strictly formal procedure likely to be necessary only in the lives of the people coming under the category of what has become known as "the four-hundred" are recorded for those who aim high, in the latter part of the book under "Formal Procedure." The use of cards and the necessity for making visits, may be encountered by most anybody in daily life, so that it seems necessary to place this information "up front."

TEXTURE OF CARDS

All visiting cards should be engraved on white unglazed (known to printers and engravers as "kid finish") Bristol board. The card may be of medium thickness or thin to suit individual taste. Some years ago cards were used very thin, the reason being that more cards could be conveniently carried on the person.

STYLE OF LETTERING

The style of type most in use to-day is a shaded block letter. Script (the style of type imitative of handwriting) is steadfastly adhered to by the minority. Its grace is

undeniable; its appearance is always in good taste. A plain block letter is likewise acceptable and always presentable, though it should be chosen in the light face rather than the heavy. With the exception of what is known to printers as "wedding text" (regular, not shaded), which is a form of old English, though not so elaborate as what the printers call "Engravers' Old English," ornamental lettering is not used to-day.

POSITION OF NAME AND ADDRESS

Good printers and engravers may be trusted to "set" cards in the correct way, but it is always advisable for people to know what is correct so that they may be certain to get it.

The name always appears centered from side to side and somewhat above the center. The optic center is above the actual center, so that a name appearing in the actual center will appear low, or below center. The address of people living in the city should be placed in the lower right corner in type smaller than the name. Addresses are not essential in the country, as everyone knows where everyone else lives. Those having both town and country addresses have separate cards. This does not necessarily require extra engraving plates. (Consult your printer or engraver, he will explain how this is done.)

CHARACTER IN CARDS

The choice of cards and types is as important as the selection of personal attire. The card is the silent repre-

sentative of the person: it stands for *you* in your absence. It must express your character. If you do not wish to create a false impression, do not use a card that is anything but simple and correct. When you find a good printer, stick to him; they are hard to find.

THE SIZES OF CARDS

THE LADY'S CARD

The card of a lady is usually from about 2¾ inches in width by 2 inches high, to 3½ inches wide by 2¾ inches high.

THE YOUNG GIRL'S CARD

A young girl's card is smaller and more nearly square in shape. The height is usually about 2 inches, while the width, depending on the length of the name, varies from 2½ to 2⅝ inches.

THE GENTLEMAN'S CARD

The shape of a man's card is somewhat different from either a lady's or a girl's. It is long and narrow, from 2⅞ to 3¼ inches wide and from 1¼ to 1⅝ inches high.

CORRECT USE OF NAMES AND TITLES

THE LADY'S TITLE

The wife always uses the husband's name as he uses it. If the husband's cards are engraved "Mr. Walter Wallace J. Clarke," the wife's cards should read, "Mrs. Walter Wallace J. Clarke." A married woman's card should never be engraved "Mrs. Josephine Clarke"; at least to be in accord with best practices. It is required,

of course, that a woman sign her own Christian name to all business and legal documents. None but correspondents from banks or lawyers' offices may address a woman as "Mrs. Josephine Clarke." A widow's card reads exactly the same as if her husband were alive—i. e., "Mrs. Walter Wallace J. Clarke," unless her son, who has his father's full name, marries. In such case the widow adds Sr. to her name. If she remains the head of the family, she may omit all Christian names and have her card engraved "Mrs. Clarke," while the son uses "Mr. Walter Wallace J. Clarke," without the Jr., and the daughter-in-law "Mrs. Walter Wallace J. Clarke."

When the son has discontinued the use of Jr. the daughter-in-law must also omit Jr. from her cards. A wife must always bear the name of her husband, as he uses it. If, for example, Mr. Clarke, Jr., and his mother, who has become a widow, have their cards engraved, respectively, Mr. Walter Wallace J. Clarke and Mrs. Walter Wallace J. Clarke, while the son's wife continues the use of the Jr., and her cards read Mrs. Walter Wallace J. Clarke, Jr., one receiving all three cards would naturally infer that the trio were Mr. and Mrs. Clarke and their daughter-in-law.

THE GIRL'S TITLE

Girls over the age of sixteen always place "Miss" before their names on cards. The Christian names must always be spelled in full. Nicknames must not be used.

THE GENTLEMAN'S TITLE

"Mr." is always used on the correct gentleman's card. The name in full is another requirement of the flawless

card. The use of initials, though universally practiced, is not correct. Every name should be spelled out in full, but since American custom clings to each name given in baptism, it is necessary that the name line be shortened in some way or other. High authorities assert that a name or two may be dropped. For example, Mr. Walter Wallace Johnson Clarke may become Mr. Walter Clarke or Mr. Walter Wallace Clarke. The prevalent custom, however, would be to make it Mr. Walter W. J. Clarke.

THE BOY'S TITLE

Boys use "Mr." on cards after leaving preparatory school. Some young men, however, use cards without the title even while in college. A son who has his father's full name uses Jr. after his name.

SPECIAL TITLES

The doctor, minister, or military officer engraves his card with an abbreviation of his title, while a judge, regardless of his rank, uses simply "Judge," *not* "Supreme Court Justice"; for example: Judge Jeremiah Johnson, the Rev. Grant Stickney, Dr. William Wells, Col. Walker Streight.

ERRORS TO BE AVOIDED

"Jr." should never replace "Mr." on a man's card, the latter remaining when the former is used.

When "junior" is spelled out, it should be with a small and not a large "j."

The name of her former husband may be retained by the woman who has divorced her husband; such is her social as well as her legal right (in New York State and in numerous other States). A woman whose name was

Rita Brockton before marriage could use the name Mrs. Brockton Clark, but not Mrs. Rita Clark, and never Mrs. Rita Brockton. This last would give the impression that she was responsible for the divorce.

CHILDREN'S CARDS

If the child is brought up in the way he shall go, his going is simplified. Early practice in the use of cards is as advisable as early practice in good manners in general. Children, of course, are not required to leave cards when calling, but cards may be attached to gifts and used on various special occasions.

ADAPTABILITY OF CARDS

The scope of usefulness of the card has in recent years been broadened to a point far beyond its original purpose. Instead of being used merely as evidence of the visit of one person at the home of another, it is used to-day in place of the written note of invitation to any kind of informal party. Messages of condolence, regret, congratulations, endorsement, and messages of many sorts are to-day written on the visiting card. On the other hand, in its original purpose the visiting card has been losing its prestige perceptibly.

SPECIAL CARDS AND WHEN TO USE THEM

Cards engraved "Mr." and "Mrs." are used in paying formal visits, in sending wedding presents, with flowers to a funeral, or with flowers to a débutante.

The double card engraved with the mother's name and the débutante's name is used most frequently when the formality of a coming-out entertainment has been dispensed with. The daughter's name on the mother's card is an announcement that the daughter is grown, and prepared to accept invitations.

In like manner it is permissible for a mother to leave her son's card with her own; that is, where it is probable that entertainments for young people may be held. Such is the procedure when a young man has been away at school long enough for his acquaintanceship to have suffered. Moreover, it is correct at all times when formally leaving cards to leave those of all grown sons and daughters.

ADDRESS NOTIFICATION CARDS

Visitors in a strange city send cards to friends in that city with their temporary address written in ink in the lower left-hand corner.

A lady visitor in town may also send such a card to any gentleman whom she would care to see, and who she is certain would care to see her.

If one is listed in the Social Register, but is nevertheless desirous of informing friends of a change of address before a revised edition of the Register can be printed, one may send a card with the new address written in the lower left-hand corner. If one is not listed in the Register, it is, of course, necessary to send cards.

THE P. P. C. CARD

The P. P. C. card (pour prendre congé—to take leave) is just a visiting card with these initials written in ink in the lower left-hand corner, signifying that one is about

to depart for the season or permanently. The card is left at the door or sent by mail. This, however, does not take the place of a farewell visit if special courtesies or kindnesses have been received; nor is it considered an expression of thanks. In such cases either a visit should be paid or a farewell note written.

WHEN TO SEND CARDS

In notification of one's intention not to attend a tea or a wedding, the invitation for which did not require an answer, one must mail a card in time to be received by the hostess on the morning of the entertainment.

The ordinary visiting card is used as notification that one will not attend a tea for a débutante. Cards are inclosed in one envelope and addressed:

Mrs. Sleighton
Miss Sleighton
25 Boulevard
New York

Cards are also sent to the parents of the bride and to the bride and bridegroom when one is not going to attend a wedding reception, and in each case the envelopes are addressed Mr. and Mrs. ——. It is correct to address the bride and groom in this way, because the cards are to arrive on the morning of the wedding, and it is quite certain that by the time the cards are received the couple will be Mr. and Mrs.

These formalities are courtesies to be applied when the R. s. v. p. does not appear, and one is not going to the affair.

CARD LEAVING

Card leaving is a courtesy expressive of thanks paid by dutiful members of society after dinners, luncheons, breakfasts, balls, weddings, christenings, musicales; in short, after attendance at any formal function whatsoever, and upon receipt of invitations to any affair, to which special invitations were issued. Most often the busy woman fulfills her hospitality obligations by making the rounds of the houses to which she has received invitations, making no request to be received. Very often the chauffeur merely runs up the steps, leaves the cards and is away again. By this action the hostess knows that she has been formally thanked. The woman who has time, tries to see the lady of each house where she owes a duty-visit. But whether or not a caller is received the card-leaving etiquette is the same.

Within three days after the holding of a formal affair cards should be left upon the hostess by all those who received invitations, whether or not the invitations were accepted. This act of courtesy may not be delayed longer than a week. Precedent in the locality in which you live should guide you in asking whether the lady is at home, but promptness demands leaving the card if she is not.

Cards are also left on the mother of *both* bride and bridegroom after the wedding.

The polite mother of a débutante leaves her card and that of her daughter on every hostess who has invited the débutante. The courteous hostess returns the compliment although neither visit need be regarded as requiring further acquaintance.

A CARD UPON THE FRIEND OF A FRIEND

If you happen to be visiting a lady who is stopping with a friend the question as to whether or not you should leave a card upon the hostess as well as on your friend is a matter requiring an analysis of the situation. If you would not be regarded as a social climber, it would be advisable in such a case not to leave a card on the hostess who is socially prominent, for a card left without explanation might give such an impression. If you are the more prominent person, leaving a card on the hostess might be a very nice little act, but might also prove an indiscretion, for you might later not wish to place the lady's name upon your list. If, however, your brief acquaintance with the lady proves interesting to you, and seemingly to her, your better judgment might be sufficient to warrant leaving a card.

WHEN A VISITING CARD IS A VISITING CARD

The keeping of a regular visiting list and the regular exchange of visits are fast becoming unknown. The younger generation spends part of its time working and the other part playing, mostly in the great outdoors. With the exception of the absolutely obligatory calls, such as calls of condolence, visits to strangers and other similar courtesies, all of which are punctiliously kept, the calling custom is at such a stage of decline today that it may even now be called a thing of the past. Visiting cards, as previously stated in the beginning of this chapter, are seldom used for visiting.

WHEN CARDS MUST BE LEFT

But there are occasions which unconditionally demand that cards be left.

A first call *must* be returned. If one never makes a second, one must nevertheless call once upon a person who has paid an initial visit, unless something *decidedly* objectionable furnishes real cause for an action contrary to this iron-bound law of etiquette. On this return call one leaves cards.

The person making the first call *always* leaves cards—this indication that the hostess is expected to return the call, though understood, must never be neglected. She may not have your card any more, and even if she has the leaving of more cards is an absolutely necessary and unquestionable assertion that she must make the next call at your house or temporary place of residence. Failure to leave cards might cause misunderstandings.

In leaving or sending the first invitation one also leaves or sends a card. The formality of paying a first visit before issuing a first invitation is often dispensed with, a note of explanation being sent instead. With the note goes a card. This is admitted to be incorrect procedure, but it is being done by fashionable society today. If the pre-invitation visit is not made the note *must* be sent, but when an older lady invites a younger girl this is not necessary.

The receipt of a first invitation requires that one leave a card within three days to a week of the date for which the invitation was given, whether the invitation was accepted or not.

After taking a first meal in a lady's house one must return within a few days and leave a card.

There is one last obligation to be listed and this is more important than any other. An acquaintance suffering a bereavement must not be neglected, and the sick must likewise be remembered. A card must be left on, or flowers may be sent to, people in the former mentioned state of misfortune, while flowers or cards of inquiry are sent to the sick.

Cards are usually left on the mother of the bride and the mother of the bridegroom after a wedding, by those who were present.

CARD MESSAGES

"To inquire" is written on a visiting card left at the house of sick persons where it is not possible to be received. Writing in pencil is permissible.

"With heartfelt sympathy," or "With sympathy" is written on the visiting card sent with flowers to a funeral, or it may be left at the door of the house of mourning when one is not well enough acquainted to ask to be received. This message must be written in ink.

When disappointed in not finding a lady at home, one may write in pencil, "Sorry not to have seen you," or something similar.

When a card is left for a lady living in an apartment or hotel, it is advisable to write her name in pencil on the card to insure its certain deliverance to the right lady.

Unwritten messages are also conveyed by visiting cards, by turning down the corner. Different messages are transmitted in this manner by different people. Some

people mean to announce in this way that the visit is intended for all the ladies in the house. Others merely want to present evidence of having appeared in person; that the card was not sent in an envelope. Some turn down the corner and mean nothing.

CORRECT NUMBER OF CARDS TO LEAVE

The number of cards left by a visitor, whether or not the lady of the house is at home, is the same: one card of the visitor and one of her daughter's for each lady of the house; one of her son's and one of her husband's for each lady and gentleman of the house. But never more than three cards of one person are left. If, for example, there are three grown daughters beside the lady of the house, a card on each would require four cards; but only three may be left. In this case one card is left for the lady of the house and only one for all the other ladies. Should there be a visitor at the house whom one has been invited to meet, another card, making three in all, would be left for the visiting lady.

CALLS

The correct hour for leaving cards and paying formal visits is between three thirty and four thirty. People are at home for informal calls to friends between five and six.

OPENING THE DOOR TO A VISITOR

The hall table in every house should hold a small card tray and a pad and pencil. There is a very nice pad to

be had at all stationers, the sheets of which may be folded into envelope form.

The servant who answers the bell should have the card tray on the palm of the left hand ready to present. The correct servant never takes the card in his fingers.

THE FIRST VISIT

The older residents of a small town or a small country place always call first on strangers moving into the neighborhood, or they may invite the younger or less prominent to call on them. Courtesy would demand that the one invited respond. When the ladies are of equal age or position either one may make the first move by saying, "I would like very much to have you come and see me." To which the other might reply, "I should be glad to." More usually the first one shows a willingness to become acquainted by saying, "I should like to call on you if I may;" to which the other can but reply, "I would like very much to have you come." By speaking thus the first lady made it obligatory for her to pay the second lady a visit. If she failed to do so it would seem an implication that on second thought she did not favor the possible acquaintanceship.

All the guests at a wedding must call upon the bride on her return from the honeymoon. If the bride has come from a distant place she should be visited by the friends and neighbors of the groom just as soon as the couple are settled in their new home.

First visits are also brought about through letters of introduction, as explained under the chapter on introductions.

People who naturally seem to incline toward acquaintanceship with one another may sometimes arrange visits upon the occasion of their first meeting.

THE LADY OF THE HOUSE AT HOME

On an "at home" day guests are shown right into the drawing room, the maid or waitress saying, "This way, please," meanwhile going ahead as quickly as possible to present the card tray. The guest considerately lags behind to give the maid a chance to deliver the card, and to allow the hostess time to read the name.

The guest entering the drawing room goes forward to shake hands with the hostess. Where there is a butler, he picks the card up from the trap and, opening the drawing-room door, announces the name of the arrival, thereafter placing the card on the hall table.

The hostess rises to greet a visitor unless it be a very young woman or a man, or unless she is seated behind the tea table in a position from which it would be difficult to rise. If the visitor is a lady much older than herself or a lady of distinction, the hostess should always rise.

If the lady of the house happens to be upstairs when a guest arrives, the servant leads the visitor into the reception room and asks him or her to have a seat. The card is then taken to the mistress of the house.

WHEN THE GENTLEMAN CALLS

It is not customary for men to pay visits without first telephoning, although the young man who has often been invited to dinner or to her opera box may two or three

times a season make a tea time visit upon the hostess. Generally, however, some woman member of his family leaves his card after a dinner or a dance, or else it is not left at all.

A gentleman always asks if the hostess is at home. If it happens to be tea time and the gentleman is well known at the home, he leaves his hat, stick, coat, and gloves in the hall and is at once shown into the drawing room. If there are people present with whom the gentleman is not acquainted, he shakes hands with the hostess and bows slightly to all the others. He shakes hands with those of the guests who are friends, with all the men to whom he is introduced, and with the ladies, if they offer their hands; if not, he merely bows in acknowledgment.

In paying visits of condolence or inquiring for a convalescent when his reception may be doubtful, a gentleman does not take off his coat or gloves, but waits in the reception room with his hat and stick in his hand. When he is informed that some one will receive him, whether it be the hostess, her daughter, or another lady of the house, the gentleman removes his coat and gloves and gives them to the servant, together with his hat and stick, to be taken out to the front hall.

VISITS EVERYONE MUST MAKE

There are visits which everybody must make, and upon which one must always ask to be received. A visit to a sick person shows thoughtfulness and kindly feeling, and it is always nice to bring gifts of books, fruit, flowers, or some other delicacy that it is known the sick person may eat and enjoy.

When a death occurs in the immediate family of a friend a visit of condolence should at once be paid. A lady writes a note of sympathy to a gentleman, but does not call on him.

The announcement of the engagement of a relative requires that you go to see his fiancée. If she is not at home, you leave a card on her and her mother, but you do not ask to see the mother, whereas if she is at home you do ask to see her mother, after having been received by the daughter.

Visits of congratulation are paid to new mothers, and gifts are taken for the baby.

AN INVALID MAY VISIT BY PROXY

It is not expected of invalids and people who have extreme difficulty in getting about to repay the visits of friends who are attentive and kind enough to frequently call upon them. Should a stranger leave cards on an invalid, another representative may repay the courtesy by leaving a card or even paying a visit; if a visit, the caller by proxy lays her own card and that of the person for whom she is calling upon the tray. When received by the hostess, she explains her appearance in place of the relative who cannot come.

DURATION OF A VISIT

A formal visit should be brought to a close in approximately twenty minutes. On very formal occasions when other visitors are announced, the first arrival may shorten her visit. If the conversation is particularly interesting,

the visit may be prolonged a while, but on no account may a visitor stay an hour.

POISE IN THE DRAWING ROOM

Actions in the drawing room may well be considered as a barometer of the person's breeding. The first impression is created when the arrival steps into the drawing room. A slight pause of literally a fraction of a second should be made in which a quick survey of the room should suffice to locate the hostess. People who rush into the room and then stand bewilderedly looking around to find the hostess, present a picture of awkwardness. In the moment that one takes to discover the hostess one can also find the shortest and best means of access to her. When a man greets a hostess he pauses slightly while she smiles and offers her hand. He returns the smile, shakes hands and bows slightly. A lady also shakes hands with the hostess and with all those close by with whom she is acquainted, bowing to others of her acquaintance who are seated at a distance, and to strangers to whom she is introduced.

The entrance gracefully accomplished, one must also be careful to carry out the remainder of the performance with equal poise. The greetings over, one looks about slowly for a convenient place to sit. One should not plunge suddenly into the first place that comes into sight, but slowly rather drop into a comfortable chair. A straight chair does not require its occupant to emulate its physical aspect, nor does an easy-chair require that one lump into it like a bag of grain. Dignity and ease should be combined in a sort of semi-relaxed posture.

Comfort and ease should not be carried to extremes. It is perfectly well for a lady or a man to cross knees and to lean back in a chair, but the lady should not sit in such manner that her skirts come up to or above her knees; nor should a gentleman rest on his collar bone and place one ankle on the other knee. To be quite proper a lady should sit with knees together and hands relaxed in her lap, or if she wishes she may cross her knees, keeping the one foot close to the other ankle. The hands may be rested on the arms of an easy-chair on informal occasions, but a lady in ball dress should not for beauty's sake lean against the back of a chair. A gentleman on formal occasions should sit in the center of his chair. He may lean back on a straight chair.

OTHER INFORMATION ON VISITS

Ladies never pay party calls on gentlemen. For a gentleman who has given a dinner which was chaperoned by his mother or sister or some other lady relative, cards should be left on the mother, sister, or lady relative.

Though seldom done, it is nevertheless the height of correctness and good manners to pay dinner calls within twenty-four hours. When a gentleman accepts some one's hospitality while his wife is away, it is correct for the wife to pay the party call with (or for) him, it being assumed that she would have been included had she been at home.

A young girl may be accompanied by her fiancé on visits to repay members or friends of his family for calls made on her, but ordinarily a lady never calls on another "escorted" by a gentleman, nor does she make the first

visit to members and friends of her fiancé's family, unless requested to do so by note from an invalid or one in some other way incapacitated.

A young man may call on a young girl as long as they mutually feel inclined to see one another.

If you really feel that you have overstayed the time limit, it is advisable to promptly leave and say nothing about it. Remarks about having "stayed too long" or "hurrying off" or "talking too much" are out of place and seemingly stupid. Mentioning these faults merely accentuates the impropriety of having committed them.

It should not be necessary to post a "hands off!" sign on the walls of a drawing or reception room. The well bred person never pokes, pushes, or handles people; the ill bred person immediately stamps himself as such by doing these things.

If you are with two or more other people and wish to invite one of these people and not the other, wait until you have the one person alone; to invite one and not the other is very ill mannered.

When you have decided to go, do so. With the decision to go your conversation should have been completed. Don't start a new chapter and meanwhile keep your hostess standing. When you are ready, simply rise, express your delight at having come, say good-by and be off!

If your hostess is on the point of going out just as you arrive, you should not detain her unless she insists that you come in. You should at any rate stay just a moment or two. During your stay you should sit comfortably and appear to be perfectly at ease, and after two or three minutes have passed say good-by, thus permitting the hostess to carry out her intention.

Chapter IX

NOTES AND SHORTER LETTERS

Notes and letters, like cards and visits, are matters of daily use in the lives of most people, so that this chapter, like the ones preceding, will be discussed irregardless of whether the matter is strictly formal or informal. The difference between the formal and the informal will, of course, be made plain.

ORDERLINESS AND SIMPLICITY

"Cleanliness is next to godliness," and simplicity is next to that. It is difficult to imagine a cleanly person being disorderly. It is possible to put dirty things in order, but even in the act of putting things in order, there is an attempt at cleanliness. Orderliness and cleanliness, being closely allied and standing next in line to godliness in the order of the virtues, it is clear that cleanliness and orderliness are prime requisites in the molding of character. Simplicity, in so far as taste is concerned, may not strictly be called a matter of character. Many people of sterling character have abominable taste. But taste does denote breeding, or the lack of it, to a very great extent. Simplicity of manners, dress, and in fact everything of personal description, unfailingly gives an impression of breeding. Nothing reflects so much one's character and breeding as one's letters.

THE NEAT LETTER

Good penmanship alone does not make the well-appearing letter. Legibility, enough space between lines, sufficient margin at the left, a slight margin at the right so that words do not run off the side of the page, and uniformity of writing and spacing, make the letter written by the poorest hand presentable and representative of the character of the writer.

It is difficult for some people to write evenly and regularly. Unconsciously the lines begin running uphill, and then the attempt to control this starts the lines going downhill. The guide lines supplied with practically all sets of writing paper should be employed by those having such difficulty; the effort will be repaid in self-satisfaction. Perhaps some day stationers will include in their sets cards with guide lines, to be slipped into the envelopes, the lines showing through to govern the spacing and direction of the writing on the envelope. Until then one must exercise extreme care in addressing envelopes.

SELECTION OF PAPER

Good taste in writing paper does not permit of the use of ruled, scented or oddly shaped or highly colored paper. The paper may in a measure be selected for its adaptability to the style of penmanship of the individual. One writing a large hand should not select a small sheet, but rather a larger sheet; and, conversely, the one writing a tiny hand should not use a very large paper. The person who writes a long slender hand should select a paper

narrow and long; the short, spreading hand looks better on a paper more nearly square.

A man's stationery should preferably be white, though a slightly toned paper, of gray or granite, for example, is permissible. The size of a man's sheet is always larger, about 6 by 8 inches.

THE STAMPING

Some families select a paper which may be used by all the members. The address is stamped in black or a dark color at the head of the first page.

PERSONAL STAMPS

Families having a crest or coat of arms have it blank-stamped at the head of their stationery. Artists, architects, and professional people who may safely do so sometimes have a little device indicative of their calling on their letter sheets. Such emblems are perfectly permissible (and this may also be taken as permission for the stamping of initials or monograms on stationery), but the selection must always be dignified and sensible.

THE TELEPHONE NUMBER

The telephone is such a daily necessity in the conveyance of social messages to-day that it is not longer considered incorrect to place it directly under the address, in very small type. In fact, some people put their telephone numbers on their stationery with a sort of a feeling that their doing so is a sign of consideration for the time and convenience of others. (As yet the telephone number has not appeared on visiting cards—perhaps some day it will appear there too; this is an age inconsiderate of custom and precedent).

The same paper may be made to answer for both letters and notes, by giving the note wider margins than the letter. Preferable, of course, is the use of note sheets and letter sheets for varying purposes. Cards cut to fit the envelope are frequently used.

It is not correct form to have one's name appear at the top of the letter sheet.

THE ENVELOPE

Needless to say, the envelope must match the sheet in color and texture. Simplicity should be carried out to the envelope. The flap should be plain and of conservative length. A pointed flap too long or too short gives the envelope back an inartistic design, but the square flap may extend well beyond the center. It is decreed that the flap be perfectly plain, but the utility of having the address stamped in very small type on the flap is undeniable, and the custom, though not authoritatively sanctioned, is followed by many people. Envelopes containing formal letters should, of course, be plain.

Colored linings are the present fashion for girls and young women. White paper with a colored lining and monogram stamped on the sheet in a much lighter tint of the color of the lining is acceptable, but a conspicuous color should not be carried to the writing paper itself.

MOURNING STATIONERY

Cards and stationery with black edges are used by people in mourning. The breadth of the black page is selected in accordance with the personal taste and depending upon the closeness of the relationship to the deceased.

Deepest mourning is expressed by a very wide band, but the band should not exceed one-half inch in breadth.

THE COMPOSITION OF A LETTER

THE DATE OR HEADING

The date of a letter is properly placed in the upper right-hand corner, the first letter of the line beginning slightly to the right of the middle of the page and about an inch or more from the top of the sheet. It is also permissible to write the date at the end of a letter after the signature, aligning with the left-hand margin. The date should not be written in all figures—that is, 3-4-23, but March 4, 1923. In private matters it seems rather unbecoming to write the date in full—that is, March third, nineteen hundred and twenty-three, though this is undeniably correct in legal documents. At the end of a note the day of the week is sufficient unless the text of the note speaks of some future date as "next Wednesday," for example, in which case it would be necessary to write the full date so that the recipient of the note may know exactly which date is meant.

In using stationery that is not stamped with the address at the head it is necessary to write the address in all but formal notes at the head. If the address contains a street direction, this precedes the name of the city, as:

43 Main Street,
Atlanta, Georgia,
December 20, 1922.

If there is no street direction, the name of the city and State may be written on one line, preceding the date.

Amityville, Georgia, December 20, 1922.

It is incorrect to abbreviate the words "Street" or "Avenue," nor should the name of town, city, or State be abbreviated. It is likewise incorrect to add *st, nd, d, rd,* or *th* after the Arabic numeral of the date; June 4, 1922, is correct.

THE SALUTATION

Friendly

Following are proper salutations for letters of friendship:

My dear Sir,	My dear Madam,
My dear Mr. Jones,	My dear Miss Jones,
My dear John,	My dear Sally,

Increasingly intimate salutations such as:

Alice dear,	Dearest Alice,
Dear Alice,	Darling Alice,

may be used where the occasion warrants.

"My dear Mrs. Jones" or "Dear Mrs. Jones" are most frequently used at the beginning of a formal social letter.

Business

After the statement of the full name and address of the firm to whom the letter is written the following salutations, beginning on the left, directly under the name of the firm, may be used:

My dear Sir:	My dear Madam:
Gentlemen:	Ladies:
Dear Sirs:	Dear Ladies:

Messrs. must never be used alone as a salutation, but is decidedly correct when used as follows:

Messrs. P. F. Collier and Son Company,
New York, New York.

Gentlemen:

Neither is it correct to use a name alone as a salutation; the address of the person addressed should always follow.

THE COMPLIMENTARY CLOSE

Friendly

For the general personal note or letter, "Yours very truly," or "Yours sincerely" are proper complimentary closings.

The ending to a formal social note is "Sincerely," "Sincerely yours," "Very sincerely," or "Always sincerely yours." The complimentary close should stand on a separate line beginning with a capital, in about the middle of the page from side to side. Only the first word of the line is capitalized. If the form "Believe me," which is still considered formally correct ("I remain, dear madam," has passed out of use), is used, the "Believe me" is placed on a separate line, as shown below:

Believe me,
Yours always sincerely,

or

Believe me, my dear Mrs. Welnoan,
Very sincerely yours,

A man may very appropriately close by saying "Faithfully yours" or "Faithfully" in writing to a woman, or

in letters to important functionaries such as a congressman, an ambassador, a clergyman, or a president of the United States, or a State governor.

Intimate

For those who desire such use, "Devotedly," "Affectionately," "Lovingly," or "Affectionately yours," "Your loving" are all permissible, being subject merely to individual taste and feeling.

Business

"Respectfully" is only used commercially, and then only by a tradesman to a customer, and employee to an employer, or by an inferior. No lady ever signs a letter "Respectfully," regardless of whom she may be writing to. She may say in writing to a lady of the nobility, "I have the honor to remain, madam, your most obedient." "Yours truly" or "Yours very truly" are the general business forms for closing a letter.

THE SIGNATURE

The name of the writer of a letter as it is customarily used should be placed at the end after the complimentary close. "Mrs." or "Miss" are only used in signatures to notes in the third person and then they are placed in parentheses. If Mrs. Johnson, whose name before marriage was Alice Maxwell, writes a letter to a bank or other business firm, she signs "Alice Maxwell Johnson," and places her full marriage name below and in line with the left margin: that is (Mrs. Walker T. Johnson). An unmarried lady writing to a bank or business firm places the Miss in parentheses before her full name.

THE SUPERSCRIPTION

The title "Esquire" should be used to denote a man of education or particular professional or literary standing. All gentlemen are not necessarily addressed with this title. Engraved invitations are addressed "Mr."

Invitations to children are addressed "Miss" and "Master." When there are two or more daughters, the elder or oldest is addressed "Miss Johnson," the others "Miss Sarah Johnson" and "Miss Louise Johnson." Father and son are never addressed as the "Messrs. Wellworthy," as this address applies only to unmarried brothers. If father and mother, as well as the daughter, are receiving invitations, the daughter should receive a separate invitation, addressed "Miss Johnson." A married woman or a widow is addressed, Mrs. John T. Watt, not Mrs. Sarah Watt.

SEQUENCE OF PAGES

The note that is too long for one page runs over to the third page, and from thence to the second if necessary, leaving the fourth page blank. When envelopes with linings are used, it is permissible to write on the fourth page as well.

Letters may be written on pages one, two, three, four in the regular order. Many prefer to go from page one to page four, then back to page two, turning the sheet sideways and treating the two pages as one whole sheet. The 1-3-2-4 order is also customary.

Though all of the orders mentioned above are sanctioned forms, the simple 1, 2, 3, 4 sequence seems most unpretentious and desirable.

THE SOCIAL NOTE

The following example of a social note will speak clearly for itself. With the exception of the text of the note, this style may well be adopted for those who have stamped stationery.

DEAR MRS. LOVELACE:

I have requested Fitzgerald Brothers to send you a catalogue of plays, of which I already have a copy. This list contains so many really delightful playlets and tableaux that I am sure we will find little difficulty in selecting a splendid program for our entertainment. When you receive this catalogue I would like so much to have you come to see me. We will have a quiet little chat and at the same time manage to further the business of arranging for the bazaar.

Awaiting the pleasure of seeing you, I am,

Very sincerely,

HELEN HEARN.

Wednesday

LETTERS OF THANKS

It is in the matter of writing a letter of thanks that one may show clearly the amount and quality of his breeding. It is not necessary in thanking a person for a gift or favor to become unnecessarily profuse, nor should the zestful flow of youthful expression be smothered or stultified in pretentious or self-conscious endeavor. A simple, straightforward statement of appreciation is best.

THANKS FOR WEDDING PRESENTS

Presents received by a couple are considered as belonging to the bride. Letters of thanks for the presents, however, are made expressive of gratitude on the part of both bride and groom. Those thanked are usually addressed in the name of the lady of the house, and even though the man is not mentioned the thanks are understood to be directed to both people. Simplicity and sincerity are the most desirable features to be attained.

Below are three letters of thanks for wedding presents which may be considered generally expressive and representative:

DEAR MRS. WELLWORTHY,

Every half hour with the striking of the clock, I am reminded of you and your wonderful gift. The chimes are just the sort of chimes I have always admired so much. It was wonderfully sweet of you, and I am sure the clock will never fail to remind me how grateful I am.

Very sincerely,

LUCILLE LAMONT

DEAR MRS. APPLEBY,

Thank you so much for the beautiful figure. It is going to be very sweet as a centerpiece on the dinner table. Thank you very much.

You are surely coming to the wedding, aren't you?

Very sincerely,

LUCILLE LAMONT.

DEAR MRS. WELNOAN:

I never dreamed I would be so fortunate as ever to be the owner of so wonderful a piece of Wedgewood Pottery. The fruit dish is indeed very stunning and I am more grateful than words can express.

Affectionately,

LUCILLE LAMONT.

TO INTIMATE FRIENDS OF THE GROOM

DEAR MRS. BROOKS,

George and I were indeed delighted with the superb mirror. It reflects your wonderful spirit. We wish we could find suitable utterance to express our thanks.

Do come in on Thursday and have an advance view of the gifts.

With love from both of us, and thanking you again,

Affectionately,

HELEN.

VERY INTIMATE

DEAR UNCLE GEORGE:

You old dear, you are too generous and kind, and I feel that you should not have done it. But I am so excited over the prospect of driving my own little roadster!—when I have become a chauffeurette I want you to call upon me to drive you here or there. I shall be "at your service!"

Affectionately,

HELEN.

Thanks for presents sent after a wedding, Christmas presents, presents for a baby, and gifts for like occasions are expressed in the same general way as the examples above. Sincerity is one of the prime requisites in all letter writing, and a clear expression of gratefulness usually brings a feeling of pleasure to the heart of the donor.

THE BREAD AND BUTTER LETTER

A letter of thanks must unfailingly be sent the hostess whose hospitality you have accepted for a week-end, or longer, or for a day or more on any occasion. The letter must be sent within a few days after the visit; failure so to do is the height of rudeness. It is always possible to think of some pleasant incident that occurred on your visit and to write your letter around this theme; but of course it should not be made to sound as though this one incident was the only pleasant thing that happened.

The following example may serve as a guide in writing a note of thanks for a number of days' stay at another's home.

> Dear Mrs. Rivers,
>
> I still seem to feel all about me the wonderful atmosphere of your pretty little cottage at Pleasantville. Consequent thoughts and the effect of a few days' stay in such a paradise as that surrounding your place serve as a stimulant that makes city life more pleasant. Thanks a thousand times for asking me. I am sure

those of us who meet here in the city will often find a topic of conversation in recalling the splendid time we had at Pleasantville.

Thanking you again for your kindness to me

Sincerely yours,

ALMA WALKER.

THANKS ARE ALWAYS WRITTEN

A printed or engraved form of thanks is quite as rude as using a rubber stamp for a signature. This comparison is rather extreme, but it seems to measure in a way the feeling that one might have upon receipt of a printed card of thanks. Only public officials may take the liberty of sending anything but written letters of thanks for congratulations, or for sympathy in a case of death of a family member.

THE NOTE OF APOLOGY

An example of a note of apology and its correct use may be found in Chapter III of Part I.

REQUESTING A LETTER OF INTRODUCTION

Very intimate friends have no difficulty in obtaining letters of introduction from one another to each other's friends. In fact, when one knows that an intimate friend may be going to another city, one should save that person the trouble of asking for introductions to friends one may have in that city.

But it is not fair to ask a letter of introduction from any but intimate friends. Formal acquaintanceship

furnishes no basis for making such a request, and a courteous refusal is very likely to be the outcome of asking a letter of introduction from an acquaintance of short duration, for discretion argues against so favoring the comparative stranger. Nor is it right to ask a letter of introduction for one whom the writer of the letter does not know. The only instance in which the last rule may be strained a point is for the occasion of serving a near relative, or for urgent business or charitable reasons, and this only when it is impossible to bring writer and bearer together. But a refusal even in this case should cause no annoyance, for the obliging intimate has the privilege and may have sufficient and good reason for declining.

Some considerate people prefer to go without letters of introduction rather than request a favor which might prove embarrassing. Persons pleasantly associated for a number of years are usually delighted to display their confidence and good will, somewhat like this:

> "During the next two months I shall spend considerable time in Chicago and its immediate vicinity and I shall be alone. I wonder if you would ask some of your friends to call upon me."

Or like this:

> "My father and I are going to be in Savannah this winter. Could you give us a letter or two of introduction?"

Tactless or presumptuous acquaintances may occasionally without encouragement offer letters of introduction,

but these may be civilly refused by saying that time will not permit their use.

GIVING OR WITHHOLDING INTRODUCTORY LETTERS

Old friends very properly offer one another letters of introduction. If, however, there are strong doubts of good consequences developing from a letter, the desire to serve should be restrained. If a very dear friend asks for a letter to a person whom you have reason to suspect would not care to meet your friend, your duty to both the friend and the other person demands an evasion. You may very discreetly say: "I think, if you don't mind, I had better write and see if I cannot arrange to have Mrs. Blank call upon you; she is such a busy person."

If a letter of introduction on behalf of a stranger—and if you write a letter for a stranger you must make known to the one addressed the fact that the person is a stranger—is not honored, you must not be disappointed. Letters introducing sons, daughters, nephews or nieces of friends to your relatives may be issued even upon slight acquaintance with the bearer of the letter. A relative of a friend may safely be introduced by letter to a distant business acquaintance, but for the stranger, friends of friends,—never—except in unusual cases.

Refusals should always be amiably softened, for gentleness is the underlying virtue of culture. You may say, "I fear I do not know Mrs. Blank well enough to give you a letter to her,"—or (if such is actually the case) "I know Mrs. Blank to be at present so preoccupied

that I do not think I had better make any further demands on her time just now."

Never hesitate to admit that you are not sufficiently well acquainted with a person to send anyone with credentials from you.

Consideration for those burdened with distress or misfortune of any nature whatever, or to those preparing for removal, renovation, or for a special function such as a wedding, should serve as a deterrent from adding to their problems.

As a rule a man writes ahead on behalf of his feminine friends, asking his friends to be kind to Miss Blank, who will post her cards to them announcing her arrival in their neighborhood.

The acceptance and presentation of letters of introduction are discussed in Chapter III of Part I.

THE CARD OF INTRODUCTION

Gentlemen very often give introductions to one another by merely writing "Introducing Mr. So-and-So" on the card of the man making the introduction. A private letter is then sent by mail telling the other gentleman that Mr. So-and-So is coming. The letter would read somewhat as follows:

DEAR JAMIESON:

Ronald Trell is coming to Baltimore on a short business trip. I have given him a card of introduction to you. You will find him a very agreeable and worthy sort, and I am sure that some of his many anecdotes and experiences will

prove very entertaining to you and Mrs. Jamieson. Perhaps you can arrange for him at the club. I know he will appreciate whatever you may do for him.

Faithfully,

IRVING PAINE.

LETTERS OF CONGRATULATION

ON ENGAGEMENT

DEAR JANE:

We have been rather anticipating the good news, so that while we are not entirely surprised, we are indeed pleased. We have all been very fond of Tom. His fine character and disposition are worthy of the splendid reward, lucky fellow! We send you both every good wish for a bright and happy future.

Affectionately,

WILMA LITTLE.

DEAR JANE:

You cannot expect, my little dear, that I be capable of expressing all my wishes for your happiness. Give Charles my love and say I think him very lucky. May all the fortunes of joy and happiness come to you both.

Lovingly,

AUNT ELLEN.

DEAR CHARLES:.

You are a lucky fellow! Jane is such a wonderful little woman, and, of course, we don't think that you had all the luck either! If ever old friends wished others well, you may be sure

that we wish you both the best possible fortune anl happiness,

WILMA AND JEAN LITTLE.

ON APPOINTMENT TO OFFICE

DEAR GEORGE:

Merit does not go unrewarded. How often you have stated that there is no short cut to success, and now you have proved your case! Were we called upon to make the appointment for the position, we could not think of anyone more fitted than yourself. We know that you will do everything humanly possible to bring honor to the office and to your country. Please give my love to Evelyn and tell her how much we congratulate you both.

Very sincerely,

ELSIE YOUNG.

DEAR ALLEN:

Your appointment is a source of much gratification among your acquaintances here, and our sincere wishes for the utmost success go with you. With more of your type in the executive chambers there would be a more steadfast adherence to proper principles. Hearty congratulations!

WILLIAM WADSWORTH.

ON SUCCESS

DEAR GEORGE:

We have read with pleasure the announcement of the selection of your painting by the academy,

and though we feel success is great, we hope that it is only the beginning of what is to follow. May we in the near future have occasion very frequently to offer "our best congratulations!"

Sincerely,

JOHN SMITH.

DEAR MRS. WELLWORTHY:

The news of Donald's success was indeed received with great pleasure. How splendid he is! And how proud you must be of him! We are all so glad for him and for you. Please give him our love and congratulations.

Affectionately,

LOUISE BROWN.

LETTERS OF CONDOLENCE

In the throes of sadness and heartaches, a pat on the back and a clasp of the hand is a little lift to the burden to be borne. If you can make your letter take the place of such action, it will mean more than a page of eulogy. Flowers at a funeral are more or less a formality, but the handclasp and a word of encouragement are the things that make those in sorrow bear up bravely. The handshake is brief, but if properly given comes from the heart of one and goes to the heart of another. Make the letter of condolence as brief and yet as warm as the heartfelt handshake. Say what you mean, and if you really mean it, the words themselves, regardless of grammatical expression, will show their true worth. Topics irrelevant to the expression of sympathy should be excluded.

The following examples are meant merely as a general guide to simple and concise expression in a letter of condolence.

TO AN ACQUAINTANCE

DEAR MR. SMITH:

Though not very intimate with you and your family, I do nevertheless know what it means to suffer a loss such as yours, and I feel that I must tell you how deeply I sympathize with you and yours.

Sincerely,

RICHARD NEVINS.

TO A FRIEND

DEAR JOHN:

It is very difficult to find words expressive of my deep sympathy for you and your family in your great sorrow. If there is anything I can do that will help you in any way, you have but to say what it is and I shall be very grateful for the opportunity of assisting.

Sincerely,

JAMES JONES.

TO A NEAR RELATIVE

DEAREST MARTHA:

Words must in this case be the harbingers of sympathy and regret! Yet, where in the myriads of printed pages can I find words to bring my love to you! Be brave!

Sincerely,

ESTHER.

DEAREST ESTHER:

My heart is overflowing with love for you, and how I wish that love could do something for you.

Sincerely,

MARTHA.

WHEN DEATH BRINGS RELIEF

When the All-Powerful Hand brings to an end suffering of long duration, one must be very sincere, and sincerity must be so expressed as not to have a demoralizing effect. One should not intimate that it was "for the best," for those in bereavement cannot always feel so about it. A particular case comes to mind. It is that of a mother who never left her rooms throughout the fourteen years that her daughter was confined to a chair. The child required constant and almost incessant attention, frequent dressings were made, bandages had to be sterilized—all of which the mother insisted on doing herself—the child had to be shifted to different positions, and her infant mind had necessarily to be kept in the humor that made her hopeful to the end. The heroism displayed by this woman constitutes greatness not to be exceeded. Could anyone tell such a mother it was "all for the best"! She was prepared to care for that child until she herself was old and feeble; this was her life work, her only devotion. Could one write to her of long suffering and sorrow? One might say:

Now, when the calling away of your dearest brings such unbearable sorrow, please let me offer my love. Let me help to give you the strength necessary to bear so heavy a burden.

NOTES IN THE THIRD PERSON

Only formal notes of invitation, acceptance or regret, or notes to stores and subordinates are to-day written in the third person. One might write to a servant:

> Mrs. Rich wishes Jerry to take Herbert to the studio at 2.30 this afternoon and to call back for him at 4:00. She wishes also to have him stop in at Davis's to get the flowers she ordered.
>
> Friday, June 4.

The note in the third person usually goes unsigned, unless it serves as an order on a merchant which requires a signature for identification. In this case a woman may prefix a "Mrs." to her name.

Letters written in the third person make cumbersome reading and should hence be avoided in longer notes, unless formal.

ADDRESSING IMPORTANT PERSONAGES IN WRITING

THE PERSONAGE	FORMAL SALUTATION	INFORMAL SALUTATION
The President or Vice-President of a Republic	Sir:	My dear Mr. President:
Justice of Supreme Court	Sir:	Dear Mr. Justice Jones:
Cabinet Member	Sir: or Dear Sir:	My dear Mr. Secretary:
Senator—State or National	As above	Dear Senator Jones:
Congressman or Member of Legislature	As above	Dear Congressman: and Dear Mr. Jones:
Governor	Your Excellency:	Dear Governor Jones:
Mayor	Sir: or Dear Sir:	Dear Mayor Jones:
Ambassador	Your Excellency:	Dear Mr. Ambassador:
Minister Plenipotentiary	Sir: or in courtesy, Your Excellency:	Dear Mr. Minister: or Dear Mr. Jones:
Consul	Sir: or My dear Sir:	Dear Mr. Jones:
Protestant Clergyman	Sir: or My dear Sir:	Dear Dr. (or Mr.) Jones:
Cardinal	Your Eminence:	Your Eminence:
Roman-Catholic Archbishop	Most Reverend and dear Sir:	Most Reverend and dear Sir:
Bishop, Catholic or Protestant	As above	My dear Bishop Jones:
Priest	Reverend and dear Sir:	Dear Father Jones:
Rabbi	Dear Sir:	Dear Dr. (or Rabbi) Wilhelm:

ADDRESSING IMPORTANT PERSONAGES IN WRITING

THE PERSONAGE	FORMAL CLOSE	INFORMAL CLOSE	ADDRESS FOR ENVELOPE
The President or Vice-President of a Republic	I have the honor to remain, Most respectfully yours, or I have the honor to remain, sir, Your most obedient servant,	I have the honor to remain, Yours faithfully, or I am, dear Mr. President, Yours faithfully,	The President of the United States, or The President, Washington, D. C.
Justice of Supreme Court	Believe me, Yours very truly, or I have the honor to remain, Yours very truly,	Believe me, Yours faithfully,	The Hon. John Jones, Chief Justice of the Supreme Court, Washington, D. C.
Cabinet Member	As above	As above	As above, or The Secretary of State, Washington, D. C.
Senator—State or National	As above	As above	Senator John Jones, Washington, D. C. (A private letter would be addressed to his house.)
Congressman or Member of Legislature	Believe me, Yours very truly,	Yours faithfully,	The Hon. John Jones, House of Representatives, Washington, D. C. (The same is used for State Assemblyman.)
Governor	I have the honor to remain, Yours faithfully,	Believe me, Yours faithfully,	His Excellency the Governor, Albany, New York
Mayor	Believe me, Very truly yours,	Yours faithfully,	His Honor the Mayor, City Hall, Buffalo

Ambassador	As for the President; or Yours very truly, Yours respectfully,	Yours faithfully,	His Excellency the American Ambassador, American Embassy, London
Minister Plenipotentiary	As above	As above	The Hon. John Jones, American Legation, or London His Excellency the American Minister, London, England
Consul	I beg to remain, Yours very truly,	Faithfully,	If a former Assemblyman or Commissioner, entitled to be addressed "Honorable": The Hon. John Jones, otherwise John Jones, Esq., American Consul, Hong Kong, China
Protestant Clergyman	I beg to remain, Yours faithfully,	Faithfully yours, or Sincerely yours,	The Rev. John Jones
Cardinal	I have the honor to remain, Your Eminence's humble servant,	Your Eminence's humble servant,	His Eminence John Cardinal Jones, Buffalo, New York
Roman-Catholic Archbishop	I have the honor to remain, Your humble servant,	As formal close	The Most Reverend John Jones, Archbishop of New York
Bishop, Catholic or Protestant	I have the honor to remain, Your obedient servant, or I have the honor to remain, Respectfully yours,	Faithfully yours,	To the Right Reverend John Jones Bishop of New York
Priest	I beg to remain, Yours faithfully,	Faithfully yours,	The Rev. John Jones
Rabbi	I beg to remain, Yours sincerely,	Yours sincerely,	Dr. (Rabbi or Rev.) W. Wilhelm

ADDRESSING IMPORTANT PERSONAGES VERBALLY

THE PERSONAGE	IN CONVERSATION	IN INTRODUCTION
The President or Vice-President of a Republic	Mr. President or Mr. Vice-President, and occasionally thereafter, Sir	The President The Vice-President
Justice of Supreme Court	Mr. Justice	The Chief Justice; or if an Associate, Mr. Justice Benson
Cabinet Member	Mr. Secretary	The Secretary of State
Senator—State or National	Senator Williams	Senator Williams—on very formal occasions the Senator's State is also mentioned
Congressman or Member of Legislature	Mr. Williams or Congressman	Mr. Williams
Governor	Governor Williams	The Governor—if in another State, The Governor of Maryland
Mayor	Mr. Mayor	Mayor Williams
Ambassador	Your Excellency or Mr. Ambassador	The English Ambassador
Minister Plenipotentiary	In English, Mr. Williams, or Mr. Minister, occasionally, Your Excellency	Mr. Williams, the American Minister, or The American Minister
Consul	Mr. Williams	Mr. Williams
Protestant Clergyman	Mr. Williams, or Dr. Williams if he is a Dr.	Mr. (or Dr.) Williams
Cardinal	Your Eminence	His Eminence
Roman-Catholic Archbishop	Your Grace	The Most Reverend, The Archbishop
Bishop, Catholic or Protestant	Bishop Williams	Bishop Williams
Priest	Father, or Father Williams	Father Williams
Rabbi	Rabbi (or Dr. if he is one) Wilhelm	Rabbi Wilhelm

Chapter X

LONGER LETTERS

TONICS FOR ANEMIC LETTERS

Not everyone is gifted to write the smooth, breezy letter. Possessed of the "know how" and the ambition to improve, most anyone can, however write a letter that will please the average recipient. Letter writing, like many other of the chivalric courtesies and duties, is unfortunately on the decline. Many people abhor having to write letters. Perhaps it is because they experience difficulty and are not pleased with the letters they write. With the hope that the reader is one of the number who, though not frequent letters writers, are nevertheless desirous of improving those letters which necessity demands, the few following brief instructions are dedicated:

BEGIN AT THE BEGINNING!

The successful story-teller tries to interest the reader with the very first sentence. Shakespeare in "Macbeth" in a few lines of the first scene strikes the keynote to the entire tragedy. Since every letter is in a measure a story, the matter of creating interest may be accomplished in precisely this same way. The old-fashioned school method of dividing a "composition" into an introduction, body and conclusion is not the best method for obtaining interest. Master writers dispense with the "introduction" and go directly about their business of telling the story.

Begin at the beginning! A few attempts will convince you that this is not so difficult as it sounds and you will find that you yourself are beginning to take more interest in the letters you write. As each one improves and your correspondence increases you will take a greater pride in writing pleasing letters. Your responses will be more interesting, which is a sure sign that your correspondents have noted your improvement. Of course, the success of a letter does not depend wholly upon the beginning. The entire letter may speak of several different subjects, and yet present a unified and connected whole. If, for example, your first paragraph tells of a sleighing party which was a joyous and hilarious occasion, and in your next paragraph you wish to tell about a funeral, even two such paragraphs need not appear as two entirely distinctive parts of a letter. The funeral paragraph may begin somewhat like this: "And after such an enjoyable evening came a very sorrowful morning. Poor Kitty!" etc. By carrying the thought of the first paragraph momentarily into the next and connecting the two, you obtain coherence, and your letters are not rambling, unconnected discourses.

WHEN AN APOLOGY IS REQUIRED

Most people postpone their letter writing so long that ultimately an apology becomes necessary. And the longer the delay the more difficult it is to begin to write, and the harder the beginning the less desirous one becomes of starting at all. When you are in this position don't begin by asking the other person to excuse you because you hate to write letters, for this seems rather a reflection on your interest in the other person. Haven't

you often received a letter with such a beginning and thought to yourself, "It's too bad about her, but if it causes her so much inconvenience to write me a little letter I had rather spare her the trouble?" And do you then blame people who receive such introductions from you for feeling the same way? Wouldn't a beginning like this be better: "You haven't been thinking for a minute that I have forgotten you, have you, Anna dear? You know that here in the city one's time is not one's own and that dear friends must often be shamefully neglected in the hustle and bustle for the daily bread." Or perhaps you might say: "It seems that some unkind spirit has tried to prevent my writing you, but my determination was victor over the will of the other."

LETTERS PROMPTLY ANSWERED ARE EASILY ANSWERED

One who forms the habit of promptly responding to correspondence eliminates much of the difficulty incurred by others who procrastinate. How simple it is to merely say: "How delighted we all were when we noticed your handwriting on one of the letters of this morning's mail! And yours was the first letter to be opened!" And how easily one can go on from such a beginning answering questions and retorting to statements contained in the letter received. Usually one attains a smooth running letter by answering another while all the news is fresh in mind. Obligations promptly performed are the source of little annoyance.

STOP AT THE ENDING!

When the end of your story is reached—stop! If you were reading a book in which the author rambled on

indefinitely after you felt the story was finished, you would lay the book aside. Closing a letter is like taking leave, the instructions for which are, "When you have decided to go— go!" Talking about going, meanwhile keeping the hostess standing impatiently waiting for you to carry out your decision, is poor etiquette. Talking about ending a letter and not doing so is poor letter writing. The close of the letter may be considered analogous to the formality of the hand shake. In an intimate letter it is even quite permissible to mention practically the same words that one could utter in taking leave of a friend, for example,

"Good-by dear, for today,"
Lovingly,
LOUISE.

If the idea that the closing takes the place of the hand-shake in leaving is kept in mind, it will not be difficult to remember that the end of the letter should form the personal connecting link between two people. That is, the last sentence or sentences should preferably mention in some way both you and the other person, or some incident in which you both took part or were interested. For example: "I walked down the old boardwalk this evening and how the boards seemed to creak and cry 'Where is Charlie? Where is Charlie?'" Or "The old flat bottom boat seems to miss your weight in the back, and the fish don't seem to bite as they used to," or something of similar nature. Such a close brings also the desire of the recipient to respond in kind.

TOPICS TO AVOID

Gloom—Calamity—Petty Misfortune

If you have no pleasant topics to write about, don't throw a wet blanket on the joy and peace of mind of your friends by communicating pessimistic apprehensions, borrowed trouble and petty misfortunes. Perhaps it would be better to postpone writing until the sun shines. Words are hard, inflexible symbols, and the person at a distance who has not all information and is not able to judge fully of all existing circumstances may picture a trifling annoyance to be a cataclysmic catastrophe.

Your friends are not interested to know that last Friday you stumbled and nearly fell, inasmuch as you did not fall and were not hurt, or so long as there was not even grave possibilities of a serious accident. It is not productive of much sympathy for "Poor Mrs. Brown" who has so much difficulty controlling her unruly children; and if this world is "going to blazes" why fill your letters with such sorrowful news when newspaper reporters are far more capable of spreading the gospel to a greater number of people than can be reached by your letters.

THE "I, I," LETTER AND THE "VOID"

Successful writers of autobiographies, though writing solely and mainly about themselves, artfully place themselves in the background as much as possible. The predominant and preponderant use of the personal pronoun in the first person constitutes hideous repetition, and from the viewpoint of interest is absolutely detrimental. If

you were a party to a really interesting occurrence the relating of the incident cannot be made effective by giving too much attention to your part, unless, of course, you played the major part; and even then the story can be told in such a way as to minimize the mention of yourself. To merely catalog a series of everyday actions and occurrences such, for example, as going shopping and buying this, that and the other thing, some of which are becoming to you and not becoming to so and so, etc., etc., would probably prove dull and uninteresting to your best friends, even though enthused over by you.

Letters of the "I, I" type are really one of the class called "blank" or "void" letters. They are constituted of mere words and in so far as interest and the furtherance of friendship are concerned, say nothing and accomplish nothing. Many people set out to write a letter merely because they are obligated to do so. They have nothing to say—and of course, say nothing. Such is the typical "blank" letter. The busy person may have little to say in a letter, but a little is better than nothing. If you have only a little to say, say that little and close. You will then at least not be infringing on the good time of your friends, nor will you be trying their patience and endurance. Their opinion of you will be enhanced by the constant receipt of short letters that say something while letters that say nothing create poor impressions. Below is an example of a short letter that is nevertheless commanding of respect:

DEAR MARTHA,

Some of these days a Jim Wallingford or a Jessie James is coming to Somberville and I am

going to have volumes to tell you. Today it is the same old town with its dingy little streets (with the exception, of course, of Main Street), its rickety old Town Hall, the post office and the grocery store. Until Wallingford comes or something else that's startling happens we are destined to go on in the same old way.

Sincerely yours,

ELIZABETH.

THE PRETENTIOUS APOLOGIST

Some people systematically and regularly apologize for everything offered at their homes. They speak of the poor food they served, and are "grateful" to you for coming to their humble homes. Needless to say this is in bad taste, when spoken or written.

PERSONAL REFLECTIONS

Punsters and wits are amusing personages, but when their quips and jests are put on paper it is very often difficult to soften the little sting which in personal contact is taken away by the smile and the pat on the back.

NEVERS AND DON'TS FOR WOMEN LETTER WRITERS

Never, unless engaged, write anything to a man that might be termed "sentimental."

Don't ever say anything that might be interpreted as being eager for a man's attention.

Never ask a man for explanations, for this implies intimacy.

Never correspond with a man with whom you are but slightly acquainted.

Don't say what you don't mean. Read over your letters, particularly those written to men or those mentioning men even in an offhand way, to avoid the possibility of making statements that might be misinterpreted. Rereading may show that you don't mean what you say.

Never write "gossipy" or "catty" inferences about other people. These things are bad enough when passed by word of mouth, but seem so much harsher and smaller when placed in black and white—and they may prove dangerous in more ways than one.

NEVERS AND DON'TS FOR MEN LETTER WRITERS

Topics to be avoided by men correspondents are largely the same as those listed above for the guidance of women. A few may be added or emphasized.

Never does a gentleman in the least compromise a woman in any way—and in a letter such a thing is simply out of the question.

Never write letters belittling the character or intentions of another man.

Never discuss matters of a delicate nature in correspondence either to a man or a woman.

MATTERS OF FORM TO BE AVOIDED

Letters with blots and scratched out portions or erasures should rather be rewritten if one is particular about the impressions created by his letter.

Letters must always be written in ink unless the writer is in a place where ink is not obtainable. Sickness may also be presented as an excuse for using pencil. Letters of invitation, acceptance or regret or *social notes,* should never be typewritten.

Chapter XI

GOOD MANNERS IN TRAVELING

AT HOME

When circumstances temporarily bring strange people together, the test of patience is automatically applied. The long hours spent on a railroad train or boat pass pleasantly enough when traveling companions are well mannered. And being well mannered on board train or boat consists primarily in being considerate of others. A few reminders on general behavior, mentioned in numerous other chapters in this book, will suffice to show briefly that the general principles of good manners are the same wherever civilized people congregate.

BOARDING A RAILROAD TRAIN

If, as you approach the steps to the train, there is a lady somewhere very near you, permit her to board first. If she is more than about twenty feet away, you need have no scruples about boarding first, unless she happens to be an elderly lady carrying a bag and there are no train attendants about, in which case you may offer to help her. If you are very kind, you will accompany the elderly lady to her seat and put her baggage in place. You need not sit with her if you do not care to, but the point is that many men seem to pretend not to see that there is a lady directly behind, and jump on to the

train first. The gentleman sees!—he considers seeing a part of his duty to society. And, moreover, these little courtesies not only make traveling more pleasant and agreeable, but shows of chivalry and gentleness tend to draw such things to the attention of those who are careless and forgetful, and in this respect may be considered a service to humanity in general. Don't be afraid to lift a lady's bag on to the train or into the pockets overhead; she will not, if she is a lady, consider you servile, but gentle.

Of course a gentleman follows a lady with whom he is traveling through the aisles. In getting off, he goes first so that he may assist the lady. A lady follows this course when traveling with a lady who is her senior, and young men show older men the same courtesy.

ON BOARD THE TRAIN

Once on board and comfortably seated, maintain reasonable quietness. Don't incessantly parade up and down the aisle. If you are accompanied, talk in such a tone as to be heard by nobody but your companion. If your stories are funny and you wish to give them wider circulation, perhaps you can get the conductor's ear; he is paid to ride on trains and perhaps he can stand more than mere travelers.

WINDOWS AND WINDOW SEATS

If a lady, elderly man, or child has trouble opening a window, you may offer to help. A respectful traveler gives a woman or senior companion of the same sex the window seat, unless that person prefers the other. The thoughtful person is also mindful of the regulation of the

window and consults a seat companion as to her or his pleasure.

ODORS

Many people find difficulty in traveling because the movement of the train or boat acts as an irritant. The slightest odor of any kind is likely to make them ill. In deference to those among the passengers who are so unfortunate one should avoid the use of flagrant perfumes in traveling. Fruits, such as bananas and oranges, should not be eaten. Apples, plums, pears, sandwiches, or crackers are more permissible.

CHILDREN

The child well trained will, of course, be less unruly on a long journey than one whose training has been neglected. The home is a fine place to begin training. Home training saves a deal of embarrassment, annoyance, and the necessity of scolding and threatening in public. Diversion of some kind should be planned beforehand to keep children interested. A puzzle or picture book will suffice to keep them reasonably quiet.

There are some things that parents should not permit children to do on trains. Running up and down the aisles, touching and tugging the garments of parents and others, and boisterous laughter or incessant chatter are some of these.

THE YOUNG WOMAN ALONE

A well-behaved young woman is as safe on the great railroads as she is on the local elevated or subway trains. She does not permit strange men to intrude upon her reserve. Those who are courteous to her, who open win-

dows, hold doors or get Pullman chairs or seats on the observation platform are given a polite, "Thank you."

One does love companionship on a long journey, and if a girl permits a young man of quite certain character to open a conversation the talk should be limited to impersonal topics. Specific information as to her destination, etc., does not concern strangers and should not be given. However, a traveling acquaintanceship does not give a girl permission to let a young man go to the dining car with her, and certainly not to pay her bills! Nor should she consent to his offer to take her to her stopping place on arrival at her destination. If the friends who were to meet her do not appear, she should consult a station attendant to recommend a reliable taxi or bus driver.

LADY TRAVELERS AND ESCORTS

As elsewhere made plain, ladies do not travel accompanied by escorts. They may travel alone, but for a lady to make a long journey in the company of a man is an unheard-of instance in decent society. Books that sanction such things and go on to say that the "escort must pay all the bills" are simply preposterously mistaken. There is no way in which such a thing can be done. Even when a gentleman goes with a lady on a journey of several hours by arrangement, the lady pays her own expenses. And when a lady by chance finds a gentleman on board train with whom she is well acquainted, she should preferably take her meals alone, even though she pays for her meals when she dines with the gentleman. If she accepts one offer to dine at the gentleman's expense, that is sufficient.

HOW TO REGISTER IN A HOTEL

Gentleman: James Brown, Boston.
Never prefix "Mr." or "Hon."

Lady: Mrs. James Brown, or Miss Anna Brown, Boston.
Never without "Miss" or "Mrs."

Gentleman and Wife: Mr. and Mrs. James Brown, Boston.
Never James Brown and wife.

Gentleman and Family:
Mr. and Mrs. James Brown, Boston.
Miss Anna Brown, Boston.
Mr. George T. Brown, Boston.

If the gentlemen prefer to omit the "Mr.":
James Brown, Boston.
Mrs. Brown, Boston,
and maid (if there is one).
Miss Anna Brown, Boston.
George T. Brown, Boston.
Baby and nurse (if there are any).

If the children are all young:
Mr. and Mrs. James Brown, Boston, and two children and nurse.

The street and number are never entered in a hotel register.

LADIES ALONE IN HOTELS

A lady who acts with the same decorum and dignity in the hotel at which she is staying alone, as is required by correct train behavior, is equally safe. Ladies customarily write ahead to hotels making reservation to avoid question when they arrive.

If a woman prefers to have her meals in the dining room, she appears in the restaurant wearing hat and gloves. She dines early, and preferably in an inconspicuous place in a restaurant. On a prolonged stay, however, such procedure is not expected. A woman of any age comes and goes as she wishes. Familiarity with the hotel clerk or other hotel attendants is, of course, inappropriate.

ON TIPPING

Generous tipping is a requisite to convenience in traveling.

The minimum tip at a first class hotel is twenty-five cents regardless of how small a check may have been. The rule is ten per cent beginning with $4.00. If a check amounts to $2.00 or more you give thirty or thirty-five cents. If you do not care for elaborate meals you should not hold a table at a hotel where they are customary, unless you are willing to tip as for a full course dinner. The earnings of waiters and such are dependent upon the tips received, and in the case of a waiter the fact that you had a very small meal did not save him much time, and on the other hand you did occupy space which might have been taken by some other person who would have ordered a larger meal and had a bigger bill.

THE MOTOR TOUR

Consideration for others plays an even greater part on a motor tour than on any other kind of a trip. Personal whims, habits or prejudices should not be furthered at the annoyance and expense of others in the party, and the fact that undue annoyances and inconveniences are bound

to arise should be taken into consideration before concluding arrangements for a motor trip. Once on the road petty discrepancies should not be permitted to interfere with the pleasure of the tour. The course to be followed, the stops to be made and the points at which baggage may be needed should all be discovered and arrangements for proper forwarding of all requirements should be prepared far enough in advance to insure a minimum of delay and inconvenience. There is usually not enough room to permit anyone carrying more than a hand bag of moderate size, into which may be placed only the absolute necessities for comfort in the event that baggage is delayed or does not come through for some reason. In addition one may carry an extra coat in anticipation of the changes in climate or weather.

When the costs of a tour are to be equally divided, the accounts should be settled at definite regular periods. Suggested changes of course or stopping places should be subject to the approval of the entire party, as should all other decisions such as the speed of travel, the raising or lowering of the top, wayside stops, etc. But when the entire expense of a tour is borne by a host, changes of course and matters of like consideration should be left to his disposition. The guest on a motor tour is expected to pay all the expenses of forwarding his baggage and other personal possessions, while the host should make adequate accommodations of room or table. Extra comforts required, such as baths, toilet conveniences, special foods or additional bedroom service should be borne by the guest who orders them. Observation of these details eliminate misunderstandings and unneccessary difficulties.

STEAMSHIP TRAVEL

SEEING FRIENDS OFF

Friends and relations accompanying those going on an ocean trip should not accompany the departing ones further than the gangplank. A trip by sea is always accompanied by more or less anxiety and nervousness, so that people who go aboard ship with their friends and linger about the deck only add to the already heightened tension of those who are leaving. When both friends and relatives gather to wish a traveler farewell the friends should say good-by and take their leave before the relatives do so, permitting those closer related the freedom of a more intimate and devoted leave taking. There is no objection to friends and relatives going aboard ship and staying on deck a while, provided they do not linger until the last minute. After a trip around the deck or to the departing one's stateroom, one should at least take the traveler to a point within immediate reach of the gangplank, and when the call to go ashore is given, depart without further delay. Circumstances must govern actions on all such occasions.

GIFTS TO TRAVELERS

Flowers, fruit, books or bonbons may be taken or sent to the steamer. This is a token of friendship or love to comfort and cheer or possibly speed the long hours to be spent by the departing one on board ship. When such token is brought it may have attached a card of the donor with a little message written in pencil, and if the gift is sent it must necessarily carry such parting message. The message are in general somewhat as one of the following:

With best wishes for a pleasant voyage.
Good luck and best wishes.
Bon voyage.

NOTES OF THANKS FOR TRAVEL GIFTS

If possible, one should try to send back by the ship's pilot notes of thanks to those who sent gifts and were not able to attend in person. In this way the thanks are received practically by return post and it seems a bit more courteous and appreciative of the good wishes received. Some people, however, prefer to wait until they reach their destination to comply with this courtesy, and at the same time include a brief account of the events of the voyage. These notes are written on the ship's stationery and may be made very interesting.

GOOD MANNERS IN THE SALON

In old clipper ship days when a "fast" trip depended on good winds and pleasant weather, the matter of friendship between passengers needed no discussion. People hemmed together in the confines of a small ship, spending days upon weary days on the wide expanse of the ocean naturally became well acquainted and quite familiar. But today when one speeds across the ocean in the course of little more than a week, people are more chary and do not so readily become acquainted. The time element has a decided bearing upon this condition.

People who travel a great deal become more or less known to the steward, who may reserve a table for them, and if they know that some of their friends are making the trip they request a large table; or if they are going alone, they reserve a small table for themselves when

they buy their tickets. But ordinarily, unless people chance to meet acquaintances on board ship with whom they can arrange to sit at table, they sit where the steward places them. After the first or second meal amiability rather demands that people speak to each other. A woman may even venture to address the gentleman on her right and a gentleman may start conversation with a lady on his left (a lady usually talks to the gentleman on her left, while a man talks to the lady on his right, which is similar to the law of partners at the formal dinner table.) This does not mean that one should immediately establish friendships with people who are placed next to them, but usually further talk may take place on the deck. People who see one another daily on board ship involuntarily begin to spend more time together, and if the relations are pleasant, permit the acquaintanceship to increase and very often develop into friendship. If one is not desirous of conversing with the table neighbor, it is not necessary to say more than a polite "Good-morning." It is required that one recognize with at least a slight bow the ship attendants, particularly those serving in the dining salon and the stewards and stewardesses who give any personal service whatsoever. The ship's officers should be greeted whenever met. An experienced voyager is prompt and unfailing in politeness but is very slow to intimacy.

On a short trip of from twenty-four to thirty-six hours one need not enter into conversation with strangers, and nothing need be said except a courteous "Good-morning," or some other greeting, as "How do you do?" on other occasions. No one but the confirmed snob will, however, attempt to sit at table three times a day for seven

or eight days without speaking one word to someone at table, or elsewhere.

GOOD MANNERS ON DECK

The fact that your neighbor at table in the salon conversed rather freely and pleasantly is no indication that he or she is desirous of spending considerable time in your company. It is easy to find out what the other person's feeling is by attempting a little conversation—a little, though, not an hour's chat right from the start. If the person responds quite freely and does not permit you to do all the talking, perhaps you might try a little more later on. But if the answers come in monosylables, "No," "Yes," "Uh—huh," "Dear me," etc., it would be advisable not to linger too long, and if there is to be conversation between you and the other person, you had better let the other person start the next conversation.

There are conditions on a steamer peculiar to that particular means of travel. There are so many people with just a limited space for movement, rather limited pastimes and a general feeling of confinement after two or three days out. For these reasons it is particularly necessary that the exercise of consideration for others be carefully borne in mind. The ship's library and writing room, just like other rooms of that description, should be places where peace and quiet always reign. It is not only discourteous, but against the rules to talk even in whispers for any length of time if others present are engaged in reading or writing. Children must not be allowed to interfere with the talk, games, naps, or any diversion or thing belonging to other people, unless they are invited to join. Games and talk on deck should at no time be

carried on knowingly to the discomfort of any persons; those wishing to read aloud to one another or to play games which everyone is not willing to take part in should find an isolated spot which they can call their own. If the position of one's deck chair is not satisfactory and there is no hope of having it changed, it is not very considerate to edge one's way into the space reserved for the free thoroughfare of promenaders. Nor should the place of another be taken when he momentarily absents himself. Consideration requires that smoking in the staterooms be prohibited, especially when the portholes are closed; the smell of cigars or cigarettes may prove disagreeable to other passengers to whose rooms the fumes will naturally go. When it is absolutely necessary to complain of the service, or the lack of consideration on the part of another passenger, the complaint should be made quietly to the chief steward or to the purser. Such procedure is bound to be productive of results and is hence the simplest and most effective method.

The sum and substance of the whole matter of good manners on board a steamer resolves itself into the oft repeated conclusion that dignity, reserve, and consideration for others are the basic principles of good manners.

THE SHIP'S CONCERT AND SUNDAY SERVICE

It is regarded as rather essential that everyone attend the ship's concert if possible. Customarily a collection is taken, the proceeds of which are donated to some charitable effort. Everyone is expected to contribute. Those who were not able to attend the concert should neverthe-

less do their bit. It should not be necessary to add that the ship's concert demands the same show of good manners expected at any other concert.

The Sunday service which is open to all should be observed with the same show of reverence and demeanor that would be displayed in any church on shore.

STEAMER TIPS

An obligation to be met by all steamer travelers is the matter of tipping. This is a considerable item, but it is just as necessary an expense as any of the other luxuries that add to the comfort of the trip. It is just as well to include in your initial budget $35.00 to cover tipping. This sum may be spent in the following manner:

Room Steward	$2.50

If meals have been taken in the stateroom, the room steward or stewardess should receive at least $5.00.

Dining room steward	$2.50
Deck Steward	$2.50

If meals have been taken on deck, the deck steward should receive at least $5.00 and his assistant $2.50.

Lounge steward	$2.50
Bath Steward	$1.25

Some ship's doctors send in a bill for services and others do not. In the latter case it is not actually required to give them anything, but most people leave an envelope containing the average physician's fee at the purser's office.

It is advisable, if particular about the hour at which you take your bath to arrange early with the bath steward. As in most cases, "the early bird catches the worm;" the late comers must be satisfied with the hours that nobody else wants. The daily salt bath is a pleasant feature of the trip; the water is always so clear and invigorating and the heated towels provide a comfortable and invigorating rub-down. Any other favors desired should preferably and advisably be arranged early with the steward.

On smaller steamers making coastwise trips which are naturally of shorter duration, and upon which the amount of service given by stewards is not so great, tipping is proportionately smaller.

GOOD MANNERS ABROAD

A gentleman is a gentleman the world over. The prime requisites to gentleness are kindness, courtesy, and consideration for others. Let it be understood at the outset that it is *unkind* to insist on talking with other people who do not care to talk; it is unkind and discourteous to stampede foreign countries with an air of bravado and a boisterous manner of worldly wisdom. It is unkind, discourteous, and inconsiderate to not only the peoples of foreign countries, but to other Americans in foreign countries and to America itself to strut through the avenues and boulevards of Europe's finest cities, to literally "take by storm" Europe's cafés and dining rooms, raising a tremendous babble of chatter and disturbance. The utter disregard on the part of many American tourists to do as the Romans do in Rome is creative of a feeling throughout the continent that the average American is an

ill-mannered, boisterous, presumptuous, self-assertive, and uncultured boor. Natives of most European countries are very polite, Latins and Asiatics exceedingly so. These people are amazed when some of our compatriots show an utter disregard for all the laws of courtesy and politeness. What is considered "overcharging" is defended by European hostelries and dealers as a sort of "toleration charge"! We all know and expect that high-class American restaurants and cafés exclude certain classes of people, and that if by chance any such are admitted they are charged such rates as to cause them to stay away. This is precisely the attitude taken by European hostelers in reference to the "undesirable" Americans! The unvarnished truth is that this action is justified!

Can you conceive of a *real* American scribbling and scrawling on some of Europe's fine structures and then hauling out the American flag and waving it in a grand ensemble! What would the red-blooded American think of the European who came to America and attempted anything like this?

It is necessary for Americans going to Europe to know that persons entering even the smallest and most inconspicuous shop say, "Good morning" or "Good evening, madam," and "Until we meet again," upon leaving. It is not absolutely necessary to speak the language of the country which you visit, to comply with this custom. "How do you do?" and "Good-by" are understood by most shop keepers and such. But one planning a European visit might well consider the advice of Macaulay: "He that traveleth into a country before he hath some entrance into the language, goeth to school and not to travel."

Americans like to "face the facts." The statements above are facts to be faced, not hallucinations or weird imaginings. Those who travel in foreign countries owe America, Americans, and themselves better treatment than has been accorded them in the past. America is considered a great country throughout the world; let every traveler do his share towards having its people become known as cultured and well mannered.

GOOD MANNERS IN EUROPEAN SOCIETY

Those fortunate enough to have friends, relatives, or acquaintances of position in Europe may see something of European society. The well bred American need have no qualms about entering the European drawing room or dining room. Good manners are the same there as they are here. One enters the room, bows, says, "How do you do?" At table, conversation is impersonal. Upon leaving, one says "Good-by" and thanks the hostess.

Correct phrases of address to persons of rank or nobility will be found elsewhere under the heading: "How to Address Important Personages."

MANNERS ON A CONTINENTAL TRAIN

Since Europeans prefer to ride backward to avoid facing the smoke, and Americans prefer to ride the other way, here is one respect at least in which all Americans seem to the Europeans very polite and obliging. Other manners are all practically the same as those governing actions on the American train, except that it is not considered better than middle class to converse with fellow passengers. There are no smoking cars on European trains so that every compartment is a smoking carriage,

unless marked "Ladies only" or "No smoking"; but if compartments are not so marked and there are ladies present one must gain their consent before attempting to smoke. In southern Europe the gentleman bows politely as he or strangers who shared the carriage with him rise to alight at a station.

Chapter XII

CORRECT INTRODUCTIONS

A GENTLEMAN TO A LADY

The correct formal introduction is: Mrs. Brown, may I present Mr. Black?

A LADY TO A GENTLEMAN

A lady is never presented to a man, except to the president of a republic, a cardinal, or a reigning sovereign. The correct introduction in each case is as follows:

TO A PRESIDENT

Mr. President, I have the honor to present Mrs. Brown of Boston.

TO A CARDINAL

Your Eminence, may I present Mrs. Brown?

TO A SOVEREIGN

Before presentation a great deal of formality is gone through until an accepted list is finally made up. At the actual presentation the name is announced simply: "Mrs. Brown." Nothing else is said.

A TITLED PERSON TO A LADY

In the case of a man of title, the man is introduced to the woman. A hostess says, "Mrs. Brown, may I present

Lord Blank?" or "The Duke of Cornwall?" "His grace" or "His Lordship" is never used, nor is "Honorable" ever used, the title being merely Mr. So.-and-So. A governor, a judge, a doctor, or bishop is addressed and introduced by his respective title. A senator is always introduced as "Senator," whether he is still in office or not, while an ex-president of a republic is "Mr.," not "Ex-President." A Catholic priest is "Father McCann." The clergy are usually "Mr." except when they hold formal titles such as Doctor, Dean, or Canon.

A LADY TO A LADY

The younger lady is always introduced to the older. The unmarried lady is introduced to the married one, unless the married one is very much younger. The more important name is pronounced with slightly rising inflection, the secondary as a mere statement. The older lady does not rise. She just extends her hand and says, "How do you do?" When ladies of the same approximate age are introduced and one is seated she rises and extends her hand and says, "How do you do?" To ladies sitting a little farther away the name of the lady introduced is not repeated, the names of the ladies seated merely being mentioned. They only bow, but do not rise.

A MAN TO A MAN

When men are introduced to one another, the younger or less illustrious is presented to the older or more distinguished: "Mr. Prominent, may I present Mr. Youthful?"

A man is presented to a president, a cardinal, or a reigning sovereign just as is a woman. A man being introduced to a title holder or a member of the clergy, even though the man himself is distinguished, is presented to the title holder, if his own position is inferior to that of the titled gentleman. Unless he were a sovereign or a cardinal he would be presented to the member of the clergy. A young man would present his college chum to the president of his firm. The younger person is always presented to the older or more distinguished.

A GIRL TO A DISTINGUISHED MAN

A lady is never presented to a man. A mother might, however, introduce her young daughter to a very distinguished gentleman: "Mr. Hughes—my daughter Adelaide."

When introducing her daughter to a young man, she would say, "Mr. Young, have you met my daughter?" The daughter's name is omitted (when the introduction is to a young man) because the gentleman would address her as Miss——, whatever the last name might be, and if he cared to know the Christian name he would probably learn that later. A married daughter would be introduced, "My daughter, Mrs. Brown."

THE PREVAILING FORM OF INTRODUCTION

There is a briefer form of introduction which is commonly and popularly used. It is simply:

Mrs. Prominent—Mrs. Unknown.

It is clearly made known which person is introduced

by the inflection and the accentuation. The less important personage is presented to the more important. The more important person's name is spoken first with slightly rising inflection, the other name as a mere statement of fact with a slightly falling inflection, as, for example, in saying, "Has it come?" and then, "It is not." By merely substituting the names for these words, one has the proper inflection.

Gentlemen may be introduced to ladies, and gentlemen to gentlemen, in this same way.

OTHER FORMS

Below are listed other forms of introduction, all of which are good, and applicable when introducing ladies to one another, gentlemen to one another, or gentlemen to ladies. One must be cautious in introducing a gentleman to a lady not to ask Mrs. Brown if she has met Mr. Black.

Mrs. Prominent, do you know Mrs. Unknown?

Mrs. Prominent, do you know Mr. Unknown?

Mr. Prominent, do you know Mr. Unknown?

Mrs. Prominent, you know Mrs. Unknown, don't you?

("Don't you" is correct. "Do you not?" is not used.)

Mrs. Prominent, you know Mr. Unknown, don't you?

Mr. Prominent, you know Mr. Unknown, don't you?

Mrs. Prominent, have you met Mrs. Unknown?

Mr. Prominent, have you met Mr. Unknown?

Mrs. Prominent, have you met my daughter Anna?

Mrs. Prominent, do you know my mother?—father?—brother?

Mr. Prominent, do you know my father?—brother? but—

Mother, do you know Mr. Prominent?
This is my daughter, Anna, Mrs. Prominent.
Anna, this is Mr. Prominent.

WHAT TO SAY WHEN INTRODUCED

There is only one recognized phrase used in acknowledgment of an introduction. That is, "How do you do?" When Mr. Unknown is presented to Mrs. Prominent, she says simply, "How do you do?" without any inflection. Mr. Unknown only bows. Rising inflections and mention of the name of the gentleman introduced with particular stress on the last syllable of the name is poor form. Such affected mannerisms are not practiced in good society. The little finger stuck high in the air when holding a drinking cup and the handshake "overhead" are affectations that did not originate in good society. Neither are "Charmed" or "Pleased to meet you" good form.

When persons have known of each other, although they have never met, it is not difficult to lead directly from the introduction into a conversation, for example: Mrs. Unknown, Jr., is introduced to Mrs. Prominent, who smiles and says, "I understand that you are interested in welfare work?" Mrs. Unknown, Jr., answers, "Yes, I expect to learn a good deal about methods during my stay in New York."

WHEN TO SHAKE HANDS

A lady may offer her hand when a gentleman is presented to her if she wishes, according to the degree of

cordiality she wishes to imply. If the gentleman is one of whom she has heard considerable, she would probably offer her hand. Ordinarily she merely bows slightly and says, "How do you do?" It is always the gentleman's place to wait until the lady extends her hand. If she does not do this, the gentleman merely bows. But no lady would be so rude as to ignore the proffered hand of a man so long as the man's character is to all knowledge acceptable, regardless of his station in life.

Gentlemen introduced to one another always shake hands.

There are no fixed rules for handshaking to cover the parting of people just introduced. Gentlemen would very likely shake hands, a lady might do so on one occasion and on another occasion might not. People merely drawn into conversation by chance do not usually shake hands on parting. But even on such occasion, after talking with a total stranger whose conversation was interesting and animated, a lady might offer her hand.

The acceptance or rejection of people as acquaintances or friends is a matter of personal selection. But rejection does not require rudeness, and acceptance does not call for familiarity, nor does dignity and reserve mean aloofness. Some people are responsive and shake hands readily, others do not.

INTRODUCING ONE PERSON TO A GROUP

At a private luncheon, dinner, or house party, it is not really necessary to introduce people to one another, as the fact that all people gathered at the house of a hostess are in that very act introduced, as it were, and free to talk.

At a friend's dinner table neighbors always talk even without introduction. It would be impolite not to do so. The fact that two people spoke together in the drawing room, however, does not mean that they need recognize each other afterward. At very small gatherings it adds to the comfort and friendliness to introduce all the guests.

At a very big luncheon it is advisable to introduce a stranger to one or two people so that she may have some one to talk to. It is, of course, not necessary for the hostess to spend a great deal of time with the stranger. As a matter of fact, so soon as the lady has made the acquaintance of one or two others the hostess is free to take care of new arrivals or other matters.

The correct procedure for introducing one person to a group at the little informal function is described fully in Chapter III.

WHEN TO INTRODUCE

There exists a wide range of opinion as to whether or not to introduce the stranger to all the guests. An alleged fundamental rule of introduction says that they should not be made unnecessarily. In the opinion of some, when people are to spend any length of time together in the same room they should be placed at ease by being introduced to all the people present. This is not meant to include a gathering at which a great many people are present, such as a ball or a reception, for on an occasion of this kind people are not introduced except to the patronesses, who in turn are supposed to see that strangers are introduced to a few people for the sake of

association. It always seems doubtful that the hostess who permits a stranger to walk around unknown is quite successful, at least in the mind of any such unknown person. Of course, every hostess introduces the stranger to at least one or two of the other guests; but this is sometimes a rather haphazard method, for the guests whom the stranger has met may not have the opportunity throughout the entire evening to introduce the stranger to some of the other guests.

MEETING THE GUEST OF HONOR

Everyone present at a dinner given in honor of somebody should be introduced to that somebody. This is an obligation of the hostess.

INTRODUCTIONS AT A DINNER

Another decided obligation of the hostess is to be certain that every gentleman who is not acquainted with the lady he is to take to dinner is presented to that lady. If possible, he should also be introduced to the lady who is to sit at his left. If, however, the latter introduction is not made, the oversight is not so grave because people sitting next to each other at table most always introduce themselves. A gentleman who is anxious to know who the lady at his left is can easily discover this by glancing at her place card. He may then say, "How do you do, Mrs. Gray? I am Jack Henderson." He may also show her his place card and say, "I have to introduce myself; this is my name." Or the lady may take the initiative and say, "I am Mrs. John Brown"; to which the gentle-

man responds, "How do you do, Mrs. Brown? My name is John Jones." Very often in New York and other big cities neighbors at table dispense with the introductions entirely, talking together as if they had been formally introduced. The place card is the means of accomplishing this.

OTHER REQUIRED INTRODUCTIONS

People always introduce:

All the guests at a small dinner or luncheon.

All the guests at a house party.

A group of people who sit together anywhere.

Partners at dinner.

Partners at games.

People who are to play cards at the same table.

A stranger who is invited to a dance at the request of another guest must be personally introduced to the hostess by the friend requesting the invitation. The form is: "Mrs. Prominent, this is Mr. Unknown, whom you said I might bring." The hostess offers her hand and says, with a smile, "I am very glad to see you, Mr. Unknown."

The visitor to a lady in a box at the opera must be introduced. The lady visited always introduces the gentleman who comes to speak with her to her hostess. If the other guests of the box are present, they should also be introduced. If the name of the person being introduced has been heard by the others, it may not be necessary to repeat the name; just mentioning the names of each of the other guests in turn would be sufficient. If the one introducing is of the opinion that the visitor's name has not been heard, she may mention it to the second

person introduced, but further repetition should be unnecessary. The ladies of the box need not shake hands and do not rise, but the gentlemen do rise and shake hands.

WHEN INTRODUCTIONS ARE UNNECESSARY

No one is ever led around a room for wholesale introductions.

A seemingly very interesting conversation between two persons should not be interrupted to introduce a third. A person just arriving is not usually introduced to another who is just leaving.

It is not necessary to introduce men in the smoking room after dinner, nor at the table after the ladies have gone to the drawing room. Each gentleman talks with his neighbor or with whomever he sees fit, without introduction. The ladies in the drawing room do the same. The acquaintanceships that spring up in this way need not be carried further unless very agreeable relations have been struck and an effort is made to continue the acquaintance.

It is not advisable to introduce people to each other in public places, unless certain that such act will be favorable to both. Most people are naturally chary of introductions in public places, in particular on trains, steamers, hotels, and if you present some one who may not be acceptable to them they still feel that it is necessary to recognize the person. This places them at considerable inconvenience.

It is sometimes permissible to include a third person in conversation without going through the formality of an

introduction. If you are speaking with a person, and a friend approaches to see you, you can immediately include that friend in the conversation by saying, "Mr. So-and-So was just saying so and so." That gives the friend an opportunity of joining the conversation. It also bridges the difficult situation spoken of in the paragraph above.

If two people walking on the street are met by a third who is known to one of the two, the one who is not acquainted may saunter slowly away while the other two converse. This places all three at ease and makes unnecessary an introduction for just a few moments' association. If the third person is invited to join the other two, he is introduced to the person who walked ahead; but it is necessary to be invited.

Neighbors who see each other frequently say, "How do you do?" Yet they may never become further acquaintances.

SELF-MADE INTRODUCTIONS

In good society one rarely asks to be introduced. But if one has heard a good deal of a person and yet has not been formally introduced, one may execute an introduction unassisted. One may say, for example, "Mr. Jordan, weren't you in my brother's company in the army? I am George Morton's brother." Mr. Jordan says, "Why, yes, to be sure! I am so glad you spoke to me. George and I were great pals."

Or perhaps a woman just says, "Aren't you Mrs. Prominent?"

To which Mrs. Prominent quite naturally answers,

"Yes," with a sort of "and who are you, please?" air.

The first woman then continues, "I think my mother, Mrs. Johnson, is a friend of yours."

Mrs. Prominent warms, "Oh, yes, indeed; I have known your mother for a good many years! And you must be—?"

"I am Adelaide."

"Oh, of course, your mother has often talked of you," etc., etc.

Self-introductions must never be made unless there is absolute assurance that the other two people—that is, the one present and the absent one, who is the friend of the one present—are well enough acquainted to warrant taking such a step.

If a person addresses you and you don't seem to remember him, the polite thing to do is to pretend that you do. The conversation will shortly disclose whether you were mistaken or not. If it develops that the person is entirely unknown and you have reason to believe that he is merely pretending, it is quite simple to avoid further conversation. On the other hand, if you find that the person is known to you, you will be glad that you did not disclose your doubts.

INCORRECT FORMS OF INTRODUCTION

In making introductions do not say. "I want to make you acquainted with." You may only introduce people, they make themselves acquainted.

Do not say, "Mr. A., shake hands with Mr. B.;" merely asking people to shake hands is not actually introducing them.

Don't call one person "Your friend;" this may seem an insinuation that one is and the other isn't your friend. You may say, "My aunt" or "My sister," etc.

Do not make introductions back and forth, that is, by saying, "Mrs. Brown? Mrs. Black! Mrs. Black? Mrs. Brown!" Such repetition seems awkward and unnecessary.

Don't say, "Mr. Brown, meet Mr. Black." This term may only be used in saying, for example, "Mr. Brown, I want you to meet Mr. Black," before Mr. Brown has been taken to Mr. Black.

If you have just been introduced and did not hear the other person's name, or if you wish to introduce yourself to another person, don't say, "What is your name?" People usually don't like to be asked their names, and, besides, this question seems rather abrupt and impolite. It is better to wait and learn the person's name later on.

ASKING PERMISSION TO INTRODUCE A FRIEND

At private dances the young gentleman does not consider it necessary to ask the young lady whether he may introduce his friend. All the guests at a private dance are considered acceptable. At a public ball the young man should be very careful whom he introduces to his lady acquaintances. The right to reject or accept an introduction is reserved by the lady. When a young man asks whether he may introduce another, the lady may say, "Yes,"—or "I'd rather not." This privilege is reserved by the lady, and its application should cause no offense.

INTRODUCTION BY LETTER

The method of asking, giving or sending letters of introduction is discussed in the chapter on Notes and Shorter Letters, and their acceptance and presentation are discussed in Chapter III of Part I.

BUSINESS INTRODUCTIONS

In business, gentlemen being introduced say to one another "Very glad to meet you." The gentleman who is in his own office says, "Very glad to see you," which is indicative of a welcome.

TAKING LEAVE AFTER AN INTRODUCTION

When people who have just been introduced and have had an agreeable conversation take leave, the one making the movement to go says, "Good-by, I hope I shall see you again very soon." The other person may answer, "Thank you," and add, "I hope so too," if he or she really hopes so. It is necessary to say "Good-by" to only those who happen to see you going. You should make no effort to attract the attention of all the persons of a group.

Chapter XIII

GREETINGS AND SALUTATIONS

INFORMAL GREETINGS

In the chapter on introductions the formal greetings are practically all listed in giving the proper forms of introduction. Formal greetings are limited; neither are informal greetings very numerous. There are, however, a few which are considered polite and acceptable, for, besides saying, "How do you do?" you may say, "Good morning," "Good evening," or "How are you?"

The most popular form to-day among intimate friends is, "Hello!" This salute should not be shouted, nor pronounced, "Hullo!" or "*Hel*lo!" It is best to mention the name of the person greeted, for this is permissible among intimate friends, and it sounds much better to say, "Hello, John," than just merely "Hello!"

At church services people do not greet each other. It is improper to speak at all in a church, with the exception of a "Thank you" for the person who makes room in a pew. People simply nod slightly and smile a bit in greeting.

FORMS OF FAREWELL

"Good-by" and "Good-night" are the only two acceptable forms to be used in leaving. "Au revoir" is French and should be used only in France, or when speaking to French people, or if by chance you are leaving a French

society in which it is customary to converse in French. Ordinarily it is not considered good form to use foreign expressions unless there are no English expressions to fit the case.

SHAKING HANDS

Gentlemen introduced to gentlemen and ladies to ladies shake hands, but ladies do not shake hands unless they are standing close together, and they do not shake hands with gentlemen on being introduced unless they feel so inclined. People who know each other shake hands when they meet at other people's homes or public places, but not in merely passing. When a gentleman shakes hands with a lady on the street, it should be with the bared hand. Of course, it is not convenient to stand tugging at a glove while a lady is holding out her hand, so that a lady should not offer the hand to a man whose right hand is gloved. At a ball or at the opera the gloves are not removed, and an usher at a wedding also keeps his gloves on.

CHARACTER DISPLAYED BY THE HANDSHAKE

It is productive of a feeling of insincerity in another person to have them offer a hand that is limp and lifeless. Whether or not you care about the person you are meeting, there is no harm in giving him a decent handshake; perhaps if he is a rascal the handshake of a real man will give him a little inspiration. The hand of a lady should not be harshly grasped, for two reasons: one is that a lady's hand is soft; the other, that the fingers are usually ringed. A warm handshake with moderate pressure is sufficient.

The idea of "hands in the clouds" is not a conception of best society. Wherever the idea originated, it is not used among well bred people—exaggerations and affected mannerisms are not practiced in good circles. The hands are merely extended, grasped, shaken once or twice and released. One should always look into the eyes of the other person.

A woman allows a man who is only an acquaintance to shake her hand (she never shakes his); but to a very old friend she gives a firmer grasp, shaking his hand a little, but not as much as he shakes hers. Younger women usually shake the hands of older women. Extending the hand to a foreigner, the married woman usually holds her hand somewhat relaxed, as many foreigners follow the custom of raising a married woman's hand to the lips.

It should not be, but it unfortunately is necessary to add that when a young person meets an older lady at whose house he or she has often been entertained, the young person must go to the older lady and extend greetings. The young lady would shake hands. The young man would simply bow in acknowledgment of the spontaneous "How do you do?" of the older lady. Neither young person would have to talk further unless the older lady started. The conversation would not last more than a minute or so.

It is, of course, not expected that a young man would walk away from a partner to go over and greet another person. He need simply bow in greeting. It is on no occasion necessary to deliberately walk across a room to greet an older person. The younger one may bow, and when the older person is met at closer range some time later, the greeting may be more formal.

THE FORMAL BOW

The graceful and unconscious bow is most properly acquired by practice in youth. The boy who often bowed to company and perfected his grace at dancing school executes a good bow without the slightest effort. He bends at the hips and at the neck, the remainder of the body remaining comparatively rigid. The major portion of the bend is, of course, in the hips, while the bend at the neck is just slight. Heels are always together, knees are rigid, and the expression is dignified, the glance meanwhile being directed to the person to whom he is bowing.

THE BOW INFORMAL

Modify the formal bow and you have the informal bow. The modification is made particularly in loosening the portion of the body between the hips and the neck, which in the formal bow is held rigid. This does not mean that one sags together like a salt bag, for the proper informal bow, though easy, should suggest muscle control. The correct bow when wearing a stiff hat is made by lifting the hat a trifle and bringing it forward a few inches, at the same time raising the back somewhat and bringing the front down. This action should never be done with a flourish. Neither is it correct to pull the hat in front of the face. A very old lady or gentleman may be greeted with a somewhat greater show of display by bringing the hat down with a circular motion to the level of the hips with the bottom of the hat up. This action is usually accompanied by a somewhat sweeping bow.

A felt hat is taken by the crown, lifted off the head, brought slightly forward and put on again. The informal bow is accompanied with a smile.

THE BOW OF A WOMAN

The woman's bow is just a slight inclination of the head, accompanied with a smile. The smile of a woman adds to her charm.

A GENTLEMAN REMOVES HIS HAT

In the elevators of clubs, hotels, and apartment houses a gentleman removes his hat when a lady enters. He puts it on again in the corridor. The elevator is considered in the same class as the room of a house, while the corridor is a public place. It is not considered necessary for a gentleman to take off his hat upon entrance of ladies into an elevator in an office building, store, or other public elevators.

Under existing laws of etiquette, it is still required that a gentleman who stops to speak to a lady in the street take off his hat with his left hand so that his right hand may be free to shake hands if the lady signifies her intention to do so. The hat may also be removed with the right hand and transferred to the left, and if the gentleman is carrying a stick, he should also transfer it to the left hand. While they remain standing the gentleman is supposed to remain hatless, but if they walk on, the gentleman replaces his hat. This law is still in existence, but it does not seem to be very much in favor. Many people think that a gentleman has fulfilled his obliga-

tions of courtesy when he has made a bow and properly lifted his hat. These people are ready to acknowledge that the gentleman should by all means remove his hat and keep it off if he meets a lady in the corridor of a public place; but they think the assertion that the man is rude who replaces his hat after greeting a lady in the street is a bit harsh.

Need it be said that courtesies of gentleman to lady are not limited to the lady acquaintances of a man, but also include the ladies of his family and near relatives?

Need it be said that every man must remove his hat at the passing of the colors or the playing or singing of the national anthem?

It may be added that courtesy to the dead requires that a man remove his hat at the passing of a funeral procession and at the grave.

A GENTLEMAN LIFTS HIS HAT

A gentleman lifts his hat when greeted on the street by a lady, or when greeted by a gentleman with a lady or when he is walking with a lady and she is greeted by another lady or gentleman.

He lifts his hat when speaking to or spoken to by a lady or by an older gentleman. He also removes cigarette, cigar, or pipe from his mouth when he lifts his hat.

When a gentleman performs an act of courtesy toward a lady, such as picking up something she has dropped, offering her his seat, or the like, he lifts his hat when she says, "Thank you." That done, he should not directly look at the lady, but should permit his gaze to be directed elsewhere. If a lady drops something on the street and

a gentleman picks it up and goes after her, he walks until he gets just in front of her, offers her the article, saying, "I think you dropped this." When the lady says, "Thank you," he lifts his hat and turns away.

If a gentleman passes a lady in a narrow space so that he momentarily cuts off her view, or is forced to pass right before her very face, he lifts his hat. If he is accidentally pushed or thrown against her, he must lift his hat and say, "Excuse me."

In offering a lady his seat in a car the gentleman lifts his hat and says, "Please take my seat." When the lady says, "Thank you," he lifts his hat again.

In passing through a crowded space a gentleman says, "May I get through, please?" If it is a lady who makes room to permit him to pass, he says, "Thank you," and lifts his hat, otherwise just "Thank you." If there is another man in the company of the lady, he lifts his hat in response to the act of the first man.

A gentleman lifts his hat when the lady whom he is accompanying is offered a seat by another man, or if another man picks up something she has dropped, or performs some other courtesy.

PART II

COURTSHIP AND MARRIAGE

Chapter I

COURTSHIP

When a young man begins to feel that a certain young lady is the only girl in the world, he is naturally anxious to let the girl know in some way, and at the same time wishes to learn her sentiments. He may begin to furnish more frequent entertainment and pleasure, or make frequent gifts of little things within the range of acceptability—preferably flowers. Gifts of books and fruit or charming little trinkets are also acceptable. The young man will be able to notice with what degree of pleasure his gifts are accepted. They may then become more frequent. Flowers once or twice a week will serve well to bring the girl's attention to the fact that the young man's thoughts are serious. Flowers should preferably be sent from the florist's with the young man's card enclosed. There is no inscription on the card unless on the occasion of a holiday such as Christmas, New Year's or Easter, or in honor of an anniversary, birthday or a holiday. No particular flower is used to express a particular sentiment. Roses or violets are the usual winter choice, and by way of variation a growing plant or basket of mixed blossoms, or something of like nature, may be sent.

During courtship days a young man should not offer gifts of jewelry or anything that may in any way obligate the girl of his heart. This obviates the necessity on her part of returning gifts if an engagement does not materialize. Trifles, under the head of which come books,

magazines, pictures, camera, golf club or things of similar nature, are always acceptable, but the young man should never in the pre-engagement days offer more valuable gifts of jewelry or other expensive things.

THE ACCEPTANCE OF GIFTS

All the trifling offerings of the ardent young man may be gracefully accepted by the young lady. Should she be desirous of checking the advances of a too ardent aspirant, she would do so not by rejection or ungraceful acceptance of his generous offerings, but rather by a limited acceptance of invitations to go out. But his gifts she must appreciatively accept, for to do otherwise would be to insinuate that she feels that he is making advances.

Whether gifts come from a welcome or an unwelcome admirer they must immediately be acknowledged by a note expressing pleasure and thanks for the kind courtesy. Under no circumstances should any young man be made to feel that the lady is lax in her notes of thanks; laxity might serve to discourage the unwelcome suitor, but it would also display lack of character and gentility in the girl.

When gifts of a forbidden nature are offered, they must be promptly returned whether they issue from a welcome or an unwelcome source. The best course is to write a brief impartial note displaying no indignation or censure. She may just say she would much prefer a bunch of violets to so costly a gift. If the girl is still under the care of parents, she may say that her parents object to her acceptance of such gifts. The right thinking young man will not be offended at such action,

but will rather think more highly of the girl for so doing. By no means should he do otherwise than accept gracefully the decision of so charming a lady.

Differences of opinion exist between the best of friends, and occasionally wagers are made between a young man and a young lady. If the young man loses and offers to pay for his loss in a manner too extravagant, the same procedure as above described should be followed. That is, the lady should kindly refuse to accept an expensive payment, but should suggest that she would prefer a box of chocolates, flowers or some other trifle.

CHAPERONAGE

Long walks, drives into the country, sails upon the water, luncheon engagements at restaurants and other invitations of the ardent admirer should not be accepted unless the invitation includes a chaperon. This should be done out of respect for herself, in compliment to the young man, and as a sure sign that she is taking nothing for granted in so far as his intentions are concerned.

ENGAGEMENT

ASKING FATHER

When a man and girl have decided to become engaged, the man's first duty is to go to the girl's father or guardian and ask approval. A negative reply would mean that the engagement cannot be. Here the young man may employ the old adage and "try, try again." He may seek to win approval by some special effort of work, or furnish proof of his worth and seriousness. A second

refusal would mean that the couple must give up the idea of becoming engaged unless the girl is steadfast in her determination. If her decision is to marry, she should announce it clearly to her parents. If this seems impossible, she should at least not agree to say that she will not marry the young man. Should she agree not to marry and then do so anyway, she would be practicing deception.

WHEN FATHER APPROVES

The girl's father usually knows that the couple have been associating for a considerable time and if he has permitted this it is a fairly good sign that he considers the young man more or less acceptable. Consequently when the young man announces his wish to talk with the father, the father usually knows what it's all about. He may ask whether his daughter has accepted the young man. This is just a formality. The young man should give information, or the father may ask, about the youth's financial status and prospects. If these are not suitable to warrant an early marriage, the father usually asks the man to wait a while longer until he may have reached a position where the venture will be safer. If conditions are satisfactory the announcement may be made at once.

HIS PARENTS CALL

Within twenty-four hours of the acceptance of the young man by the father both his parents should call on hers. The only acceptable excuse for the non-appearance of either parent of the young man is sickness or absence from the city. The aunt or uncle or nearest

relative acts in the same capacity if both parents are dead. In the event that the young man's parents are in deep mourning the visit must still be made, even if the stay is only brief. If either family is in deep distress or misfortune, perhaps a postponement of the visit can be arranged.

THE ENGAGEMENT RING

A solitaire diamond is the conventional token that declares to the world the intention of a couple to live forever after for each other. Some girls may prefer another stone; the choice should be left to the girl. There is no objection, of course, if the young man goes out and buys the biggest diamond he can afford. The girl will no doubt be pleased.

Sometimes a girl prefers to give a man an engagement present, but this is not customary nor compulsory. Gifts to the man may be articles such as tie pin, cuff links, waistcoat buttons, or some similar article of jewelry; very rarely does a girl give a man a ring.

The engagement ring is to be worn for the first time—that is, exclusive of the times on which the girl slipped it on her finger to admire its splendor and beauty—on the day of the announcement.

BEFORE THE ANNOUNCEMENT

Both young people write letters to their relatives a number of days before the formal announcement. These letters are for the purpose of giving the members of both families the news before it is announced, and to give the relatives of the groom-elect an opportunity to call on the bride-to-be. In these letters the relatives are also re-

quested to maintain secrecy until the public announcement. The girl does not call upon the man's relatives until they have paid their visits of welcome, leaving their cards upon her. But when this has been done she must return all visits promptly.

His people may give a luncheon or dinner before the engagement is announced, or a tea or dance in her honor after the announcement. If, on the other hand, his people are not in the habit of entertaining, their call upon her may be considered sufficient.

The parents of the bride-to-be always make the announcement. It is considered very improper for any member of either family who has been advised of the contemplated announcement to disclose the information before it is publicly announced by the young lady's parents.

A recent death in either immediate family requires postponement of the public announcement until the close of the first period of mourning.

Some people are horrified at the idea of a wedding taking place at the bedside of a very sick person; but this is very proper and is often requested by the ill person. It is particularly done when the hope of recovery is slight and when the unfortunate one is very anxious to be present at the ceremony. In such case only the immediate families are present; the ceremony is simple and there is no celebration. A very simple and quiet wedding may also be held soon after a bereavement in either family.

THE ANNOUNCEMENT

The public announcement is made sometimes through the press, sometimes at a dinner given for the express

purpose, and usually by means of both, or by written notes sent by the mother to the ladies of her acquaintance, while the groom-elect writes to his friends and acquaintances. Engraved or printed announcement cards are never sent; they are considered very poor form. A note or telephone message is sent to the various daily papers. If the latter, the message is given to the society editor in somewhat the following formal manner: "Mr. and Mrs. Johnson T. Clarkton are announcing the engagement of their daughter Genevieve to Mr. Franklin Addams, son of Mr. and Mrs. Benjamin Addams, of 500 Boulevard, New York."

If the parents of either the woman or the man are particularly prominent, the newspapers may send reporters for further information, details of the wedding, and perhaps photographs. The present custom raises no objection to giving any of these. But photographs should not be sent unless requested; the right to use them is reserved by the editor.

ANSWER THE ANNOUNCEMENT NOTE!

A note of announcement should bring a prompt return of good wishes. Friends and relatives do not await the arrangement of a party or ceremony to personally express their congratulations. Friendly notes of kindly expression are posted at once. Intimate friends and relatives also call on the lady at once. Whether or not a call is made, one need have no fears that flowers with the sender's wishes written on a calling card will not be appreciated. Such action is considered a particularly pleasing and thoughtful courtesy.

ANSWER THE NOTES OF CONGRATULATION!

Both bride-to-be and groom-elect are required to answer all notes of congratulation very promptly. The girl may answer those received by her in his behalf as well as her own, and he may do likewise.

THE ANNOUNCEMENT DINNER

Quite a popular custom has the announcement formally made in just so many words at a dinner usually given by the girl's parents on the eve of the announcement day. About the middle of the course the girl's father rises and proposes a toast: "I want to ask you all to join me in drinking to the future health and happiness of (raising his glass and looking toward his daughter) Genevieve, and (holding up his glass again and looking toward the young man) Franklin!" This is taken as the formal announcement of the engagement. All the guests rise and drink a portion of the contents of the glasses. The couple, who have remained seated, rise and stand together as the guests come forward to express their good wishes and congratulations. The lady is, of course, the first recipient of these expressions. The guests offer their hands in turn and utter warm and friendly phrases:

"This is indeed delightful news, and I sincerely wish you all good fortune."

"It is indeed a pleasure, Miss Clarkton, to be present to hear such pleasant tidings, and I am delighted to be among the first to offer you all good wishes."

The congratulations to the groom-elect are usually

phrased a bit more simply: "This is good news, Mr. Addams (or more familiarly, Franklin!) and I sincerely congratulate you on your good fortune."

"Best wishes to you, old man, and hearty congratulations."

"This is the best news heard in a long time, Franklin; best wishes."

The responses by the couple are simple: "Thank you, I am pleased to have your blessing and approval," "Thank you so much," "You are very kind," etc.

The well-wishing over, the guests return to their places and usually request a speech from the lucky man. This is usually a brief expression of thanks, accompanied by the young man's assurance that he considers himself very fortunate indeed.

THE ANNOUNCEMENT DAY PARTY

In New York and other big cities a party is very often held in the afternoon or evening of the announcement day. On such occasion there is no toast or general announcement. The news has been broadcasted by the papers and letters sent out by the girl's mother and by the young man. Those who are not yet acquainted with the fact are not long held in ignorance, for the groom-elect is either receiving with his fiancée or is brought forward by the father and formally presented to them. The fortunate man receives the congratulations and the bride-to-be the best wishes of everybody present.

When no dinner or entertainment is arranged for the announcement, (and it is not at all necessary to do so if one is not in the habit of entertaining) it is, customary for

the mother of the girl to write notes of announcement stating that they will be at home on a certain afternoon at tea time. The proceedure is identically the same as on any other afternoon at home, but the groom-elect is present and receives with the fiancée and her mother.

ENGAGEMENT PRESENTS

As a general thing the giving of engagement presents is not customary. A few intimate friends may give the bride-to-be some personal token of good wishes, and the family of her fiancée may express their welcome to her with some charming little personal gift, but others need not do so.

PARTIES GIVEN FOR THE COUPLE

Usually a number of parties given for the couple follow the engagement announcement. First the parents of the groom-elect give a dance to formally and openly receive the prospective daughter-in-law. Friends usually follow this example with dinners, teas, and luncheons, all of which are given in honor of the newly engaged couple.

GIFTS WHICH A BRIDE-TO-BE MAY ACCEPT

Throughout the engagement period a groom-elect is usually bent on showering gifts upon his love. If the future welfare will not permit such expense the girl should discourage it. But if there is no cause for concern she may accept flowers regularly, and anything else, *except* wearing apparel or anything that might be classed

as "maintenance." In this class are also considered an automobile, a house or furniture. A piece of personal adornment such as a plume, a pretty collar, a scarf, or something of like nature, is permissible. Such things are luxuries, but on no condition must the girl accept anything that may be classed as a necessity. The lady of dignity and reserve will not infract this rule.

PERFECT ACTIONS OF THE ENGAGED COUPLE

It is during the engagement period that the couple actually begins a close association. They are usually seen everywhere together, and though they do not know it, all eyes are them. The well bred couple need not be cautioned against a flagrant show of devotion in public places. Actions speak louder than words. Some vulgar couples cuddle and coo to the utter embarrassment and chagrin of all witnesses. The next minute they cause consternation by fretting and fussing. So often has the advice been given in this book to be reserved and calm at all times that it should not bear further repetition here. Emotions of either nature should be restrained for private display. Two devoted people cannot disguise the true adoration that one feels for the other. The man shows it in the way his eyes follow every movement of the "only girl," and the girl shows it in her regard for the "most wonderful man." Ready agreement to any wish of the other, friendliness toward all, no lack of interest in others, and a spreading of the love of everything beautiful, these are the things that prolong the life of the saying, "all the world loves a lover."

DOES THE COUPLE REQUIRE A CHAPERON?

The self respect of both individuals and the respect of one for the other should be all the chaperonage required of any engaged couple. But the laws of good form decree that a couple must not dine together in a restaurant, but they may have lunch or afternoon tea, and they may go to the opera or theater together; but at road-houses or on an overnight journey a chaperon should accompany them. However, it is advisable, if desirous of being on the safe side, to consult the custom of the locality if in doubt.

THE LONG ENGAGEMENT

It would seem wiser to postpone the engagement a great length of time than to postpone the marriage. If there are good reasons to put off the wedding and these reasons exist before announcing the engagement, it would prove far more advisable to delay the announcement until the unfavorable conditions cease to exist, and then follow soon after with the wedding. A girl and man that want each other badly enough need no such thing as an engagement to be certain of one another. There exists between them an unspoken understanding which is binding indeed. But whatever the cause, long drawn-out engagements do not seem advisable.

It is true that the long engagement gives the couple sufficient time to become well acquainted, but on the other hand it also gives all their friends too much time to become acquainted with too many other interests.

Engaged people are usually interesting only to themselves. Their thoughts and interests are centered on each other. Friends and acquaintances are permitted to drift to others. The girl's men friends stay away, her girl friends and his gentlemen friends do not wish to encroach on the couple's time together (or be slowly bored to death), her family begins to feel that she keeps aloof, his family is sure that he does (for they never see him), and all around there is created a general feeling of unrest and the wish that "they'd hurry and get married."

The question as to whether a long engagement should be announced or not is answered above. If the matter comes to the point of announcing, and it is known at that time that the engagement will be a long one, it is not well to become engaged and keep the fact secret, but better to become engaged at some later date. It should be borne in mind that without a definite announcement of engagement, people may only assume. They see that a man and girl apparently care for one another, but they cannot *know* anything. But with the announcement goes the feeling. "I thought so; now it's time to leave them entirely to themselves." And that is what invariably happens.

Personal judgment should be used in this matter, but whatever is decided, the truth should not be kept secret.

THE RELATIVES MEET THE PARENTS

It is customary to have the near relatives of both families meet the parents of the interested persons. The parents of the groom are invited to dine at the house of the bride, on which occasion her aunts, uncles, and

cousins are present. Shortly after, the girl's parents go to the groom's house to meet his aunts, uncles and cousins.

Nothing further is expected of these meetings than to give all the relatives on each side the opportunity of knowing by sight at least, the parents of the other interested person.

THE BROKEN ENGAGEMENT

If for any cause an engagement is "broken off," the announcement statement of the cause is usually left by the gentleman to the lady and her family. He permits everybody to feel that the dissolution is the wish of the lady. He makes no explanations and no contradictions. Directly after the absolution he returns all of the lady's letters and her gifts, and she returns the engagement ring and all other valuable gifts, but the lady may retain, if she wishes the courtship letters, and return only those received during the engagement.

The lady usually writes briefly to friends and relatives stating the change of plans. If her feelings are too wounded to do this her mother may relieve her of this delicate task. If the announcement of engagement was ceremoniously made, the annulment may be very simply handled by having a modest statement of the change printed in the society column of the local newspapers. Ordinarily, however, the lady personally informs her friends of the breach, or else the responsibility of this verbal declaration is assumed by the mother or a matron friend. It is not polite to ask information about such things.

Chapter II

WEDDING PREPARATIONS

THE DATE

When the engaged people have determined in their own minds the approximate time of year or a definite day upon which they would like to be married, and the day and time have been set with consideration for the convenience of everybody immediately concerned, the bride's mother must find out whether the appointed time is acceptable to the functionary who is to perform the ceremony. If the wedding is to be held in church, one must be certain that there is no other function scheduled at the church for that day. The caterer must also be considered if one wishes immaculate service.

Most weddings being more or less festive, they should not be arranged for Sundays or during Lent. Fridays should not be chosen as a wedding day, for, though it be not forbidden in all churches, it should be borne in mind that Friday is nevertheless a fast day.

THE MOTHERS ARRANGE THE LISTS

The day and hour of the wedding definitely set, the mother of the bride invites the mother of the groom to assist in the compilation of the lists. These are determined by the nature of the wedding and the reception and the number of guests to be included at the reception.

Both mothers include in their lists the names of people who frequently visit them and upon whom they call. Added to these are the names of the friends of both bride and groom. Wedding invitations may be sent to even very distant friends or relatives, not in the expectation that they will be present at the wedding or reception, but more as an announcement of the wedding when no special announcements are to be sent out.

INVITATIONS

The bride-elect and her mother select and order the wedding stationery. This usually includes house invitations, if there is to be a reception, church invitations, and announcements. The stationery should be of a good quality and texture, and should be snow-white and without adornment. If the invitations are to be formal, they must always be in the third person, whether written or engraved. The type of engraving is preferably script, though other types may be chosen. The invitation or announcement sheet is given one fold (it is delivered by the engraver with the first fold already made) and placed in the inclosure, or inner, envelope. On the inclosure envelope is written the name of the person invited, but no address ever appears on this envelope, and since the flap is not gummed, the envelope cannot be sealed. The flap is tucked in and the inclosure envelope is placed in the outer or address envelope, which is of the same quality and texture as the inner envelope. This is addressed and mailed.

Invitations to the reception are inclosed with the church invitations for those who are to be present at the

house after the ceremony. General church invitations and house invitations should be mailed about three weeks before the date of the wedding.

General announcements, which constitute neither invitation to the house or church, require the same kind of note sheet as those used for the wedding invitation, and they are treated in the same way as the invitations. They do not state the place at which the wedding takes place, or took place, rather, for the announcements are usually sent out immediately after the wedding day.

A WEDDING INVITATION

Mr. and Mrs. Thomas Ford Wallace
request the honor of your presence
at the marriage of their daughter
Helen Rita
to
Mr. Charles Joseph Rockman
on Thursday, the eleventh of January,
at half after six o'clock
St. Paul's Church

WHEN THE BRIDE HAS NO CONNECTIONS

When the bride-elect has no family connections, the invitation is worded as follows:

The honor of your presence is requested
at the marriage of
Ella May Edsoll
with
Mr. William Lloyd Williams
etc., etc.

INVITATION TO HOME WEDDING

The invitation to the home wedding is exactly the same as the church invitation, but the home address replaces the name of the church, and the favor of an answer is requested.

WEDDING RECEPTION INVITATION

Mr. and Mrs. Thomas Ford Wallace
request the pleasure of your company
at the wedding breakfast of their daughter
Helen Rita
and
Mr. Charles Joseph Rockman
on Thursday, the eleventh of January,
at half after six o'clock
400 Boulevard

R. s. v. p.

WEDDING ANNOUNCEMENT

Mr. and Mrs. Thomas Ford Wallace
have the honor to announce
the marriage of their daughter
Helen Rita
to
Mr. Charles Joseph Rockman
on Thursday, the eleventh of January,
nineteen hundred and twenty-three
at St. Paul's Church

A COMBINATION INVITATION

Sometimes the invitation to the reception is combined with that to the ceremony, as follows:

Mr. and Mrs. Brockton Marshall
request the honor of
(name written)
presence at the marriage of their daughter
Marietta
to
Mr. Jeremiah Jennings
on Thursday the second of May
at three o'clock
at St. Paul's Church
and afterward at Greendell
Brightlawn

R. s. v. p.

If the hour of the ceremony is such as to require a breakfast, the invitation might read "and afterwards at breakfast at Greendell." On the invitations one must always say "at breakfast," never "at the reception."

INFORMAL WRITTEN INVITATIONS

For the very small wedding which is not deemed large enough to warrant the engraving of invitations, the bride may personally write notes. Those invited to such a wedding are usually relatives or very close friends, so that the invitations are written in the first person and in familiar style; but nothing except the details of information should be written in such notes.

INVITATIONS TO RECEPTION ONLY

Often brides prefer to have none but the family at the church ceremony, and to have a big reception afterwards. The style of invitation sheets and envelopes is the same

as for the invitations to the ceremony, but the wording is as follows:

Mr. and Mrs. Brockton Marshall
request the pleasure of your company
at the wedding breakfast of their daughter
Marietta
to
Mr. Jeremiah Jennings
on Thursday the second of May
at one o'clock
at 400 Boulevard

The favor of an
answer is requested

INVITATIONS TO A SECOND MARRIAGE

Invitations to the wedding of a young widow are sent out in the name of her parents, and her own name is engraved, for example, Mrs. Marietta Lamont Smithers, Lamont being her name before her first marriage and Smithers the name of her first husband. The widow who has no connections, or is mature, sends invitations as above described for those without connections and engraves her name the same as the above given example.

CARDS OF ADDRESS

Cards announcing that Mr. and Mrs. Newlywed will be at home after such and such a date are sometimes placed in the envelopes with the invitations. Or a simple visiting card bearing the name and address-to-be of Mr. and Mrs. Newlywed are used.

THE WEDDING HOUR

Wedding etiquette on the Atlantic coast decrees that weddings are to be celebrated not later than four-thirty o'clock in the afternoon. This means that the wedding must of necessity be held before or not later than four o'clock. In New York it is fashionable to set the hour at noon or in the afternoon at three, three-thirty or four o'clock. The wedding held at noon means that breakfast takes place at one o'clock. A wedding at nine o'clock in the morning is charming—unconventionality reigns, the bride wears a simple gown of organdie or white crêpe de chine—and breakfast *is* breakfast!

THE EVENING WEDDING

Though eastern etiquette objects to weddings after four-thirty, there are those who prefer to follow the western style of holding the wedding in the evening. The arrangements are the same as those for the afternoon wedding, but the dress is more elaborate and is, of course, strictly evening dress. At the evening church wedding the women should wear wraps and scarfs or some other light covering for the head. Ball dresses are not suitable for church wear.

THE SMALL HOUSE WEDDING

The perfect little house wedding should be made a miniature church wedding. There should be some attempt to arrange a chancel (if not a prayer bench), at

which the rector may perform the ceremony. This is best accomplished with a setting of greens—palms or something of like nature. Customarily the bride and groom with their attendants sit at a separate table at breakfast. But if there are no attendants a few close friends are chosen to sit with the bride and groom. If the number present is very small, they may all sit together at the same table. A light lunch may permissibly be served to a considerable number of guests in the same manner in which an afternoon tea is served, with refreshments consisting of sandwiches, cakes, tea, or chocolate.

THE ELABORATE WEDDING

The most elaborate wedding possible is one such as might be held by the daughter of a very rich family. The church is decorated with masses of flowers. Hanging garlands encircle the walls of the church, the pews bear clusters of flowers at the ends, the chancel is flower-bedecked, and often a floral archway covers the entire aisle to the chancel. The service is conducted by a distinguished clergyman. The musical accompaniment consists of a full choral service often rendered still more beautiful by the presence of a leading opera soloist. The attire of the bride and bridesmaids is the acme of perfection. No detail is overlooked and no expense spared. In a bower of sweet smelling flowers the bridal pair receive at the house after the wedding. Practically the whole house is turned into a fairyland of flowers. Strains of sweet and unceasing music issue from the very flowers, as it were; the musicians are not seen. One orchestra stops and the other immediately takes up another strain.

THE POOR GIRL'S WEDDING

Riches can never buy charm. The poor girl with simple attire, married in a tumble down shack, may achieve a greater success than the girl whose financial resources are unlimited. The price of personality is beyond the reach of the total wealth of all the millionaires in the world. The girl whose parents have not sufficient funds to give her even a semi-elaborate wedding will not be discouraged, if her sentiments are of the true character. She will with her own hands dress up the little home in such fashion as to make it the source of admiration of every lover of the beautiful. She will with the magic fingers of the woman of charm "touch up" her person with little flowers plucked from her own garden, so that her being radiates that something which is the aspiration of the feminine soul. Her personal splendor will supply the necessary lustre.

THE GROOM MUST NOT GIVE THE WEDDING

Never, under any circumstances, must a wedding be arranged by the groom, or held at his house. All wedding arrangements should be made in accordance with the means of the girl's parents. Everybody will appreciate the wisdom of a reception expenditure within the limits of advisability, while an extravagant show seems inappropriate. After the wedding has taken place, of course, there is no limit to what the man's family may do in the way of receptions, balls, dinners or entertainments in behalf of the girl.

THE TROUSSEAU

The modern meaning of the word *trousseau* is derived from the French verb *trousser* which means to tie up, to tuck up, to turn up or to pin up. In former days the nuns and school boarders, etc., carried a little outfit which was usually "tucked up." From this habit of carrying a little tucked up bundle the word *trousseau* came into use, the little bundle being called "la trousseau." Later the term came to be used for a bundle of clothing, linens, etc., taken by the bride when she left the home of her parents. Today the bundle has grown into a load which could not conveniently be "tucked up."

Every girl is anxious to have the trousseau consist of as many pretty things as she is possibly able to gather together. The personal trousseau is usually given particular attention. In place of the very simple wrappers, undergarments and morning dress worn by a girl at home, the mother usually buys all of these in the daintiest possible designs and styles. These things are considered more important than the selection of dresses, hats and garments of outer wear.

Table linens, bedsheets, pillowcases, towels, etc., should be supplied in quantities sufficiently large and in quality proportionate to the purse of the girl's parents. The personal trousseau may consist of dresses, hats, cloaks, shoes, gloves, etc., dependent upon the place to which the girl is going and the place in which she is to live.

It is not good form to have an "open exhibition" of a trousseau. Close friends may be shown all or part of the "bundle."

THE BRIDESMAIDS

To the girl who has many dear friends the selection of bridesmaids is rather a difficult question. There is no limit to the number of bridesmaids a girl may choose, and if she follows the English custom she must also include every younger relative, as flower girls and pages, in the procession. If she has a sister, the sister should be maid of honor, otherwise an intimate friend may fill the post. The bridesmaids may all be married, but if they are married, the maid of honor should not be an unmarried girl.

There may be no bridesmaids at all, but at a church wedding one should not dispense with the maid or matron of honor. Wedding dresses always require more or less attention and on the occasion of her wedding a bride is practically helpless to help herself, so that at least one wedding attendant is always necessary.

WHAT THE BRIDESMAIDS WEAR

The selection of the complete costumes for the bridesmaids is made by the bride. It would be impossible here to attempt to say what might be selected, for that is a matter of personal taste and desire. It must be said, however, that all the dress and hat materials must be light in weight and fragile, and generally more suitable to evening than daytime. The dress material of all the bridesmaids must be of uniform texture, and the hats must be of one style and material. It is customary to have the bridesmaids all dressed exactly alike in every respect, but those wishing a show of color may accom-

plish this end by varying the colors of the dresses and hats and flowers of equal numbers of the bridesmaids. The first two may have dresses of the color of the bouquets and flowers on the hats of the other two, while the second pair have dresses of the same color as the bouquets and flowers on the hats of the first two. The maid of honor wears a dress of another color, and her hat is trimmed with flowers of both colors worn by the two pairs of bridesmaids. All wear slippers and stockings to match their dresses, while the gloves of all are of the same color. If the bridesmaids are all dressed in the same colors, the maid of honor, though wearing a dress of the same style and texture of material, reverses the colors.

It is very inappropriate for girls to enter a church highly rouged and powdered.

THE BRIDESMAID WHO IS IN MOURNING

A girl who is in deepest mourning should not be a bridesmaid unless at a very private wedding of a friend who is also in mourning. At such a wedding the wedding attire would be very moderate, so that she would be required to wear white. A bridesmaid not in deep mourning must for the sake of uniformity wear the color required. She should not wear a black band on her arm.

WHO PAYS THE BRIDESMAIDS' EXPENSES?

Every article worn by bridesmaids, flower girls, and pages is paid for by those who wear them. Though the bride selects the entire costume, she is only called upon to pay the minor accessories, such as fans, parasols, or bouquets, whichever are carried. In order to

insure having the friends she might like to have as bridesmaids, who might not otherwise be in a position to act as such, a bride may furnish the costumes for all if she has the means. Unless the bride is able to send the bridesmaids to reputable establishments to have the costumes made, it is not advisable for her to attempt paying for the costumes herself, for it may be disastrous to the perfect appearance of her attendants to send them to places of inferior reputation.

The bride should attend the final fitting of the bridesmaids' costumes, to be certain that they are as she wanted them. This should be done several days before the wedding takes place, so that there is sufficient time to make alterations if necessary. The bride may on this occasion try on her own dress to get the effect of the whole picture.

THE BRIDEGROOM'S "TROUSSEAU"

A bridegroom should have a plentiful supply of the clothes required for daily life. His wardrobe may be replenished in any and all departments, but he does not make up a trousseau in the way a bride does it—if he does, it is not for display!

THE BRIDEGROOM'S WEDDING CLOTHES

At the morning or afternoon wedding the bridegroom wears a morning coat (cutaway), with dark striped gray trousers. Convention calls for a black waistcoat to match the coat, but in the spring a high white double-breasted piqué waistcoat is very often worn by the groom and the best man. The white edge on a waistcoat, like

the frock coat, is not good form to-day. He may wear a four-in-hand tie of a dark color with a thin stripe, which is to match those worn by the ushers; or he may wear a bow tie of black with a very fine stripe of white, or a silk patterned tie of gray or some light shade. He, of course, wears a boutonnière. Gray suede gloves are conventional, although white buckskin are considered very smart. White kid may only be worn in the evening. Silk hats must be worn by the groom, best man, and ushers, and the groom must carry a walking stick. There prevails a tendency at country weddings for the ushers to go gloveless!

THE BEST MAN

The bridegroom's brother or best friend is the best man. A bridegroom never goes without a best man.

WHAT THE BEST MAN WEARS

The best man is dressed exactly like the bridegroom, with the exception of the boutonnière, which varies slightly from that of the groom. Sometimes the ties of the two most important men are different, but their general costume is the same as that of the ushers.

THE USHERS

The size of the church and the number of guests invited governs the number of ushers requested to serve. The house wedding requires no ushers, but generally a few friends are asked to serve in an honorary capacity. Ushers are generally intimate friends, so that the invita-

tions to them are informally worded in notes such as men friends might write to one another. The date, time, and place of the wedding are given, as is the date of the bridegroom's bachelor dinner.

WHAT THE USHERS WEAR

The ushers are just as important to the picture as a whole as any other part of the picture. It is absolutely essential that they be uniformly dressed. Their uniforms are usually the same as those worn by the groom and best man, but they customarily adhere strictly to the black single-breasted waistcoat. In order to attain uniformity, it is not inadvisable to send the ushers directions for rehearsals, at which they are requested to "turn out" in "full dress." It may then be seen how nearly uniform their dress is, and if any differ from the rest, they may be politely requested to change in this or that respect.

THE HEAD USHER

If there is a head usher, he is not such by appointment, but is merely considered so because of the duties falling upon him. It is customary to call the man who takes the bride's mother to her seat the head usher. Sometimes the groom selects a particularly reliable friend in whom he can place more than the average responsibility. This friend is requested to be certain that all details are properly and promptly carried out. Besides appointing the ushers to the various aisles, the groom usually leaves all other arrangements to be taken care of by the ushers. One of them looks out for the bride's coming and hastens to notify the groom. Two others take the mothers up

the aisle. These ushers are usually selected according to their height. Each is expected to be of nearly the height of the mother he is to escort.

THE BRIDESMAIDS' LUNCHEON

It is not customary in New York to give a farewell luncheon to the bridesmaids. Very likely the girls run in every day to see the bride-to-be and the new presents as they come in, or to help her in the compilation of the gift book or in arranging the gifts, etc.

But there are sections in the country, however, where the bridesmaids are invited to a farewell luncheon. The table is bedecked with dainty colors and there is a bride's cake, and there are favors and mottoes and sometimes little surprises, and the whole affair is very pleasant.

GIFTS TO THE BRIDESMAIDS

The day before the wedding the bridesmaids usually lunch informally with the bride. At this time the bride gives them each a present. This is usually something to wear. If they are to carry parasols or muffs at the wedding, these are usually given them on this occasion. The usual gift, however, is a small piece of jewelry.

THE BACHELOR DINNER

The much-touted bachelor dinner is usually a very decent affair. Perhaps the idea of wild boisterous riots at which whole sets of dishes are broken became prevalent through the habit of breaking the stems of the

glasses from which the toast to the bride is drunk. And the underlying idea in breaking the glasses is such a noble and chivalrous thought! The "terrible" glass breaking is done so that the glasses may never serve a purpose less honorable than to hold the drinks that were taken in honor of the bride! Near the end of the dinner the groom-elect rises, raises his filled glass on high, and says, "To the bride!" All the men rise and drink the toast and then break the stems of the glasses.

In every respect the bachelor dinner is exactly like the ordinary dinner given to a group of men. The hilarity or lack of it depends upon the nature and age of the guests. It is customary to have some form of entertainment, but very generally the guests do their own singing and furnish their own entertainment, and have a splendid time doing it. Sometimes the dinner is the overture to a theatre party. In this case it is, of course, very short.

GIFTS TO THE USHERS

Gifts by the groom to the ushers are generally put at their places at the bachelor dinner. Any little article of jewelry, or perhaps some leather novelty, or a walking stick, or something of like nature is satisfactory. The gift to the best man is of slightly greater value than those to the ushers.

DINNER FOR BRIDESMAIDS AND USHERS

For a country wedding which requires the bridesmaids and ushers to come a distance, and stop either at the home of the bride or somewhere in the vicinity, a dinner

for the visitors is a natural consequence. But dinners for the wedding attendants have for some reason gone out of vogue in the city. Sometimes dinners are arranged in the city, but these affairs serve rather to get together the attendants on the night preceding the wedding for a church rehearsal. Rehearsals are, however, most generally held in the afternoon, after which everybody goes to the bride's house for tea. But they do not stay long, for courtesy demands that they permit the parents to have their daughter for themselves the entire evening of her last day at home, and to permit her to go to bed early to be "more than herself" on the momentous to-morrow.

THE REHEARSAL

It is expecting too much to think for a moment that any set of people can go through any given set of motions flawlessly the first time. It is not even expected of a theatrical group that their first performance of a play they have long rehearsed will be properly done. There are always points to be smoothed off and high lights to be burnished in. For this reason it is decidedly important that the people who are to act a certain part at a wedding ceremony should have at least one rehearsal to familiarize them with their parts, cues, and the parts of the other actors.

The bride coaches the rehearsal, but a superstition that it is a token of misfortune, forbids her to take part. The bride who is stolid in her lack of superstition may, if she can find an entire "troupe" of attendants to sustain her, play her part at the rehearsal. But the con-

ventional procedure is to have some one else take her part. And this really has the added feature of giving the bride an opportunity of observing the entire production and determining whether everything is satisfactory.

DRILLING THE PROCESSION

The procession is the part of the ceremony which it is most important to perform well. The bride and groom will say "I do" quite naturally, even if timidly. But the wedding procession is the "opening action," and is an action bringing in so many people that it is, of course, doubly impressive. The way the opening action is impressed upon the audience depends on how well drilled the "company" is and how well it performs.

The proper performance requires the presence of the organist at the rehearsal. The most attention should be centered on the step of the marchers. Too slow or too rapid a step will cause confusion at the aisle's end. An uneven step and people out of step and out of rhythm will give the marchers an appearance of so many jack-in-the-boxes bobbing up and down. The entire object to be gained in drilling the marchers is to get the bride and groom together at the chancel steps at the precise moment that the music ceases. This requires that the bars of the processional be counted and the steps from the vestibule be counted and measured to determine the correct pace to be set by the leaders. To simplify the tests, it is only necessary to have the ushers try the march down the aisle a few times to the accompaniment of the organ, the bride and her mother and the balance of the attendants determining when the ushers have hit the proper stride.

When the pace has been regulated, the entire company may then go through the complete rehearsal. The ushers lead, the shortest first; the bridesmaids follow according to height, just as the ushers. Next comes the maid or matron of honor, followed by the flower girls, and, last of all, the pseudo-bride leaning on the arm of the father. It is very important that the father take part in the rehearsal. His part is an important one and needs practice. The pages, if there are any, follow the bride and hold her train. All the marchers walk two and two, except the lady of honor. Each pair follows the one before by four paces or beats of music. The secret of success in flawlessly performing the professional is dependent upon getting the correct start, and the correct start is made by simply watching the steps of those gone before. When the two in front are four paces ahead, the two behind start out with the left foot, and so on until all except the bride and father have started. These two wait until the two before them are eight paces ahead, then they start, with the left foot first.

AT THE CHANCEL

The arrangement at the chancel depends upon the size of the church. But certain definite arrangements are applicable to all churches. At the foot of the chancel the ushers divide, half going to the right and the other half to the left. The bridesmaids follow suit and stand before the ushers. Never do all the ushers go to one side of the chancel and the bridesmaids to the other. The maid of honor goes to the left at the foot of the steps, and the grouping of the flower girls and pages should be arranged so that they fit best in the picture.

ENTRANCE OF THE BRIDEGROOM

The groom follows the rector from the vestry, and behind the groom comes the best man. The rector proceeds to the chancel, while the bridegroom takes his place at the foot of the steps at the right, with the best man directly behind him. The clergyman, the groom, and the best man, who start to their places with the opening strain of the music, reach their places first. The bridesmaids and the ushers pass before the best man and groom if they are going up the chancel steps, but behind if the entire ceremony is to be held at the foot of the chancel. These details are, of course, dependent upon the size of the church and the best judgment of those arranging the ceremony. If the entry from the vestry leads right into the chancel, the groom stands behind the clergyman in the chancel, and when the bride approaches he goes, followed by the best man, down the steps to meet the bride. This movement is made toward the right of the chancel (which, from the groom's position, is his left). If the entrance from the vestry brings the groom to the foot of the chancel steps, he makes only one step forward to meet the bride.

The understudy for the bride takes her left hand from the father's arm (the father walks on the left of the bride), shifts whatever is representing the bouquet to her left hand, and extends her right hand to the bridegroom. The bridegroom takes the extended hand in his right hand and places the right arm under his left, turning at the same time to the chancel, and leads her up the steps, if this is required. If the ceremony is held at the foot of the chancel, the bridegroom merely takes

the bride's right hand in his left, and they stand as they are.

THE ORGANIST'S CUE

When the groom takes the bride's hand, the organist has received his cue to stop playing. This tells him just how many bars are required to complete the entire procession. A few more trials should give the marchers the required practice to insure a smooth-running performance. The number of bars to complete the procession and the ending point in the music also enables the organist to determine at just which bar in the music the procession must start. It seems rather chopped off and sudden to have the music stopped at just a certain point without some sort of ending, so that, if preferable, the organist may complete the bar and then finish with an ending with the closing bars of the processional; but the music must not continue too long after the bride has reached her place. If the ceremony is to be held in the chancel, the bride and bridegroom go slowly up the steps of the chancel to the last strains of the organ, and the maid of honor follows to the left, with best man at the right. In the absence of a maid of honor, the "first" bridesmaid acts in the same capacity from this point on. The maid of honor and the best man stand behind and respectively to the left and right of the bride and bridegroom. No part of the nuptials is ever rehearsed, but the necessary details may be explained.

The recessional is then rehearsed. The bride hands her bouquet to the maid of honor, and the best man gives the bridegroom the ring (in pantomime), the recessional is played, and the recessional march is practiced. This,

of course, is done in the reversed order, the bride and groom taking the lead, followed by the bridesmaids and the ushers. It is important to carry out the recessional in perfect harmony and form. All the participants should take pains to step out with the left foot first and maintain the same pace that was used coming in. Eight paces or beats must separate the bride and groom and the bridesmaids, who follow them, while four paces or beats separate the others, just as in the processional.

Never should the ushers go out side by side with the bridesmaids. The maid of honor leaves as she came, alone; while the best man goes to the vestry for his and the bridegroom's hat and stick. He must hasten to meet the couple in front of the church.

THE BRIDEGROOM'S OBLIGATIONS

THE WEDDING RING

No man should assume to buy a wedding ring on his own responsibility; the bride should by all means accompany her intended husband to make the selection. She is to wear it all her days, and it should be pleasing to her. Furthermore, it must fit, for it seems not so pleasant, for sentimental reasons, to have a wedding ring altered, unless absolutely necessary.

THE WEDDING TRIP

Arrangements should be made by the groom far enough in advance to be certain of every convenience on the wedding trip. It may be considered excusable for a very busy married man to be lax at times, but for a newly-

wed, never! Reservations for hotel accommodations, parlor cars, staterooms, sleepers, etc., can be made just as soon as the plans for the trip are definitely settled. Proscrastination is an unnecessary evil, and is inexcusable in such a case. Everything for complete convenience and enjoyment should be arranged in sufficient time to assure a successful trip.

Expense of the Trip

No true groom need be told that all the expenses for the wedding trip are to be borne by him. In fact, no true groom would for a minute tolerate anyone else paying for even a trolley transfer on the trip of trips, and as for permitting the bride to pay for any of it—incomprehensible!—to the real man, regardless of the riches of his wife and his own poverty.

There is no objection, however, to a man driving his wife on their wedding trip in her own car, provided he pays all the expenses incurred on the trip. It would be permissible, too, for him to use her father's yacht under the same conditions.

INCIDENTAL EXPENSES

Besides the gifts to the ushers and best man, as previously described, the groom must furnish the ties, gloves and boutonnières for all the men attendants, the bouquet for his bride and the clergyman's fee. This latter may range from ten dollars (preferably a gold piece) to whatever amount the man is able and willing to give. The fee is enclosed in an envelope and taken in charge by the best man to give to the clergyman in the vestry room after the ceremony.

THE WEDDING PRESENTS

WHAT THE BRIDEGROOM GIVES THE BRIDE

Something of personal adornment must constitute the groom's wedding gift to the bride. It may be small or it may be large, but it must be something of personal adornment. The man should spend for this gift to the utmost of his ability, but of course within reason. If the man can afford it, he will be delighted to take his fiancée to a good jeweler's and let her have her choice.

THE GIFT BOOK

Each gift received by the bride should be entered at once into a Gift Book, one of which may be bought at any good stationer's. Or if one wishes, they may be entered in any pretty note book that is large enough and fit to keep. The points to be noted are: Date present was received, Article, Sent by, Sender's address, Where bought, Date of letter of thanks. If all the particulars are promptly entered, including always the sender's address a great deal of difficulty will be avoided in sending notes of thanks or in personally thanking donors at the reception or whenever they are met.

DISPLAYING THE PRESENTS

Care and consideration, those fundamental principles of good manners, play an important part in the arranging of the wedding presents, a very important part indeed! It is so wonderful to be made at ease over a thing that may have caused you some doubt and worry,

and when you find that the one to whom you have given a present is so entirely pleased with it and has given it a good and appropriate place among the other gifts, you are content. The gifts should be so arranged that the smaller and less expensive do not suffer by comparison with the bigger and more elaborate, that the gifts not so reflective of good taste are not made to look ridiculous by comparison with the beautiful. All presents are given in a spirit of kindness and should be received and treated in the same way. Neither should duplicates be placed together, for the donors are always made to feel that they made a poor selection.

Space permitting, the gifts should be arranged around the sides of a room especially cleared and arranged for the purpose. Tables with white table cloths may serve as counters on which to display the presents. If the cards of the senders remain attached to the presents, the answering and re-answering of a great deal of questions may be obviated and everyone receives due credit.

WHEN THE PRESENTS MAY BE SHOWN

If room in the house permits, the wedding presents may be shown at the reception. If not, they may be shown the day before. Intimate friends are asked to call at tea time on the day preceding the wedding, if the presents are not to be shown at the reception. Very intimate friends usually drop in from time to time to see what else has come.

THE MATTER OF INITIALS

It seems rather a foolish custom to give a girl about to change her initials anything bearing the initials of

her pre-marriage name. The gifts are her property, it is true, but she is going to use them only after her initials have been changed, and unless her last initial happens to be the same after marriage as it was before, it seems rather thoughtless and stupid to give her things with initials that are not going to be her's for the major part of the life of the gift. Some considerate people bear this in mind when making wedding presents, and occasionally a bride-to-be asks intimate friends to use the initials that are to be hers.

THE DELAYED PRESENT

When presents are not sent until after the wedding, due to the illness of the sender, a short note of explanation should accompany the gift.

EXCHANGING PRESENTS

The person who gives a present with good intention and the hope that the bride will find some use for the object presented should not feel hurt if the bride happens to receive one or more duplicates and exchanges all but one, if one of the particular article is sufficient. Indeed, it should be a source of gratification to the giver to know that an apparently useless article can be exchanged for something that will give the recipient much pleasure.

It must be understood, of course, that a bride may not exchange the presents given her by the groom's family or her own family without the consent of the giver.

Chapter III

THE WEDDING DAY

PREPARATIONS AT THE BRIDE'S HOME

What a short day is a wedding day! Get up and be doing as early as they may, there cannot possibly be time enough to have everything in readiness! And yet, somehow or other things seem to go, perhaps somewhat after the fashion of the old college song:

"You may pull the damper out;
You may push the damper in,
And the smoke goes up the chimney just the same!"

What a hustle and bustle! A scene for a Dickens to describe! Caterers and florists lay waste the rooms! —and promise to put them into presentable shape before the time for the reception! It seems impossible. The door bell seems to be ringing incessantly. Telegrams, bulking bundles, vari-shaped parcels and packages, the belated tokens of friendship and esteem arrive intermittently. An almost steady stream of delivery men come and go. Friends, relatives, and trades people are ushered in and out; the bride is in constant demand.

DUTIES OF THE BEST MAN

Among others, the best man arrives at the home of the bride to take her luggage away. This is one of the

many duties to be performed by the best man. He must take the bride's luggage in charge and see that it and the groom's are forwarded to the express company. In fact, the best man very often attends to the entire packing of the groom's things, to be certain that everything necessary is packed and that no unnecessary articles are permitted to take up valuable space. He must see that the groom's traveling suit is taken to the bride's house and placed in the room allotted to him for making the change from the wedding costume. He takes all the baggage to hotel, pier, or station, and makes all the arrangements for its proper disposition.

The next important duty of the best man is to the groom himself. He must see that this nervous and fidgeting gentleman is early and properly dressed; help him find this, that, and the other elusive article that was just in sight, but somehow or other is not there when it is wanted. The groom must also be checked up, to be certain that all his responsibilities have been taken care of; that the bride's bouquet has been ordered; that the clergyman's fee is ready, and, most important of all, that the ring is in his hands. This and the clergyman's fee are always given in charge of the best man.

All his duties in hand, the best man then becomes escort to the groom. They go to the church together and walk to the chancel together; in everything the best man is, in truth, the "best" man.

THE BRIDE'S WEDDING ATTIRE

Three important articles must, 'tis said, be worn by every bride. These are: a ring on her finger, a brooch

on her breast, and a garland on her head. Of these the garland is the most important. It is an emblem of virtue, and, regardless of what else may be lacking in the bride's costume, the garland must be there. It is made of myrtle leaves or orange blossoms. These, in combination with her white dress, are the emblems of the virgin bride. Other colors, with the possible exception of cloth of silver, or very light cream, are not worn by the maiden bride. Cloth of gold may be worn by a widow on the occasion of her second wedding. The selection of the veil, or veils if the bride is very young and wishes to follow the very old custom of wearing a face veil, are the choice of the bride herself, but it must be white.

There are several old sentiments that brides love to comply with. They are embodied in the lines:

"Something old, something new,
Something borrowed, something blue,
And a lucky sixpence in your shoe!"

Old lace, that of the groom's or her own mother's, may be worn; the wedding attire usually contains something new, and a pin borrowed from the maid of honor or one of the bridesmaids, may be both borrowed and blue, while the sixpence may be a dime.

Some brides prefer to remove the glove of the left hand at the altar. Others simply have the under seam of the one finger cut open and the loose finger turned in, and, if the wedding is a small one, some prefer to wear no gloves at all. For a country wedding, no gloves is fitting, but custom in the community should govern the choice.

PROCESSION TO THE CHURCH

The bride's wedding attendants gather at her house to get their bouquets and to leave for the church. The bride's mother is usually the first to leave, for she is one of the audience, but she should not arrive at the church too early, for no one is supposed to take a seat after the bride's mother is seated. Occasionally she takes one or two bridesmaids in her carriage or automobile, but arrangements must always be made for the father to ride back from the church with her. The bridesmaids are the next to leave. They may go in their own vehicles or in those supplied by the bride's parents. Last of all to leave are the bride and her father. The carriage or automobile in which they ride should have an appearance bespeaking a wedding. If the vehicle is a carriage, it must be a brougham, and the horses' heads should be decorated with white flowers, and the coachman should wear a white boutonnière. The chauffeur of an automobile should wear white gloves and white flowers in his coat, and the tires of the car should be painted white.

AT THE CHURCH

THE USHERS PREPARE

The first to arrive at the church are the ushers. They should be there at least an hour before the time set for the wedding and go at once to the vestry room to dispose of their clothes. They then repair to the vestibule, where the boutonnières should be waiting in charge of a boy from the florist's, whose particular duty it is to

see that the flowers are there on time and that every usher receives flowers. The assignments are reviewed, and if the ushers are not all familiar with the seating of the church, they are made acquainted with the details. It is always advisable for the ushers to freshen their memories on the question of seating, so that there may be no unnecessary mix-ups at the ceremony. If the assignments have not been previously made, the head usher makes them, appointing the men most familiar with the expected guests to the center or more important aisles. If the church is a small one with only a center and two side aisles, the center aisle is likely to be the one most used, and should consequently have at least two more ushers than the other two aisles. A brother of the bride or groom may well be appointed to serve at the center aisle, for he is usually well acquainted with the people of both families, and will be most capable of taking immediate care of them on arrival. If there are brothers in both families, one or more from each will prove an aid to successful ushering. If the ushers for the side aisles happen to be in the vestibule when people with whom they are acquainted arrive, they may escort them down the center aisle if that happens to be where they are to sit.

THE SEATING

The reserved section of the church for the families, relatives, and intimate friends is fenced off with white ribbons. From six to twenty pews, or more if necessary, are reserved. The parents of both bride and groom sit in the first pew, the bride's parents on the left, those of the groom on the right. Because of their respective posi-

tions on the left and right sides of the church, those sides are known as the bride's side and the groom's side.

The most efficient seating plan is the one by which guests are given assigned seats. Cards with the pew numbers on may be sent with the invitations, on numbered visiting cards may be sent after. Thus everybody knows where to sit, and on presentation of the cards the ushers also know at once. One thing to avoid in this method, however, is the placing of too many people in one pew; but this can be simply avoided by making out just the number of cards for each pew as the pew will hold people. Cards for the "ribbon" section are marked either "Reserved" or "Before the ribbons." Of these two markings, the latter seems better and more fitting; the former marking savors of the concert or entertainment. To change the seat to which one has been assigned is a show of very poor etiquette, and this is particularly so if done after the bride's mother has taken her seat.

USHERING

All the guests must be shown to their seats by the ushers. The usher offers his arm to every lady whom he escorts down the aisle. If there are several ladies in a group and time does not permit of taking each one down individually, he may offer his arm to the oldest one and ask the others to follow. The guests always wait in the vestibule to be escorted to their seats.

When an usher is not sure whether or not a lady belongs "before the ribbons" and she does not offer a card, he may say, "Have you a pew number?" But if she has no card and says she belongs in the ribboned section, the usher should never fuss about it.

There is absolutely no reason why an usher should not speak a few words with the guests as he walks down the aisle with them. Everything spoken should of course be said quietly, though not with solemnity or in a hushed manner. Nor should a long conversation be held inside the church or in the aisles. Neither must an usher ever stand at the end of an aisle and converse with any of his acquaintances. He may on occasion speak a few necessary words with a member of either family, when the question has some bearing on the matter in hand.

A considerable number of people waiting to be shown to their seats should not cause an usher to lose his equanimity. He should walk quickly back up the aisle after showing one person to a seat, but should never trot or show any sign of being in a hurry. Grace and poise are important to the successful usher.

People who have no cards usually sit in the balcony. Those in deep mourning who nevertheless feel called upon and are anxious to witness the ceremony may attend and sit in the balcony. The women of a family in mourning may wear white on the wedding day of some member of the family; but the wedding should be small.

THE WELL MANAGED WEDDING

ARRIVAL OF THE BRIDEGROOM

About fifteen minutes before the set hour the bridegroom and best man arrive at the church. They may walk or ride, as they wish. They enter the church by the vestry door and wait in the vestry or the clergyman's study until notified that the bride has come.

ARRIVAL OF THE BRIDE

In order to give everyone time to reach the church the bride arranges her arrival for one minute after the appointed hour. Arrangements should be made to take care of the bridesmaids' wraps during the ceremony. When the bride's mother, the leader of the procession to the church arrives, an usher goes to notify the bridegroom. If others who are not to take part in the wedding procession come with the mother, they are first shown to their seats, while the mother waits in the vestibule. When the entire wedding party is gathered in the vestibule the doors to the church proper are closed and no one else is ushered in except the parents of both young people.

The mother of the groom is then led down the aisle on the arm of an usher, the father following alone. They sit in the first pew on the right, while the usher returns to the vestibule to get the bride's mother. When this usher has had time to return to the vestibule and take his place the procession starts.

With the first note of the music the clergyman, the bridegroom and best man enter the church from the vestry door. The clergyman proceeds to the chancel and the bridegroom takes his place at the right at the head of the aisle. Or, if the vestry door opens on the chancel, the bridegroom stands at the top of the first few steps. He removes the glove from his right hand and places it in his left hand. The best man takes his position directly behind and to the right of the bridegroom. There is no reason for him to remove his glove; in fact, he should not do so.

WHAT THE BRIDE AND GROOM DO

The entire correct procedure for the wedding processional is fully described in the section on the "Rehearsal." This and the procedure followed by the bride and groom at the chancel before the actual ceremony is performed are described in the same section.

THE FATHER GIVES THE BRIDE AWAY

The rehearsals never go farther than the point at which the bride and groom meet at the chancel, so that the description of the rehearsals in another part of this book gives no account of the actions of the father. When the bride lets go of her father's arm at the end of the aisle and goes forward to the groom, the father crosses over a step to the left so that his position is a step or two behind the bride and to the left. When the clergyman says, "Who giveth this woman to be married?" the father steps forward until he is about a short step before and to the left of his daughter, and not between her and the clergyman. Meanwhile the daughter makes about a quarter turn toward her father and gives him her right hand. The father takes the bride's hand lightly in his and at the same moment that he puts it into the clergyman's hand, says, "I do!" With this action the daughter is "given away." The father takes his place in the first pew at the left of his wife. When there is no father, a mother, uncle, guardian, or other relative may give the bride away.

THE MARRIAGE CEREMONY

When the father has given his daughter's hand into that of the clergyman's and has taken his seat next to his

wife, the clergyman relinquishes the bride's hand, turns and walks slowly up the steps to the altar. As he does so the choir or soloist begins to sing, or if there are neither, the organist begins to play. The bride and groom follow slowly. When this procedure is followed the bride rests the fingers of her right hand lightly upon the left arm of the groom. If the ceremony is held before the chancel and the bride and groom remain standing at the foot of the aisle approximately where they met, the bride keeps her hand on the groom's arm if he put it there when they met, or they simply hold each other's hand if the groom only took the bride's hand when they met. If they go up the steps, it must be arm in arm.

The best man and the maid of honor, or the bridesmaid who is to act as maid of honor, take their respective places behind the bride and the bridegroom. The singing or playing should not last a long time after the assemblage at the altar is complete. When the last note of music has sounded, the bride hands her bouquet to the maid of honor, or if she has brought her own prayer book she hands this to the clergyman, and the nuptials are performed.

The ring is passed from the best man to the bridegroom, who in turn gives it to the clergyman. In his anxiety to be timely with the production of the ring the best man should not be previous. He should not keep his hand in readiness at the pocket which contains the ring, but should only move to bring forth the ring when the proper time comes. The careful best man always procures a duplicate ring to provide for an emergency, either before the wedding or during the ceremony. If the right ring is accidentally dropped at the altar he may

stoop to pick it up if it is within view, but if a search would be required to find the original, he should produce the duplicate so that the ceremony may proceed. Let us not attempt to say which ring the bride in such case would prefer to wear permanently; this rests entirely with the individual. Some might even prefer to search for the original until it is found rather than be married with any but the right ring, and perhaps they are justified, if a ring is to mean anything at all!

At the end of the ceremony the clergyman extends his best wishes to the couple.

THE RECESSIONAL

When the clergyman has congratulated the couple, the recessional is played. The bride is given her bouquet by the maid of honor and turns toward her husband, puts her left hand through his right arm, and as man and wife they go up the aisle. If the bride wears a veil over her face, the maid of honor lifts this when the bride takes back her bouquet, so that she faces her husband and the world unveiled.

In order that she may be unhampered, the maid of honor gives her bouquet to the bridesmaid nearest her, meanwhile straightening out the train and veil of the bride. This done, she takes her bouquet again and follows the couple at eight paces, or as nearly eight as she can make it. The best man has slipped off into the vestry to get the groom's hat and stick; he should not go up the aisle with the maid of honor. The other participants in the procession go out as described under the section on "Rehearsals." The recessional should not be hurried; it is as important as the processional.

AFTER THE RECESSIONAL

Meanwhile the best man must have reached the door of the bride's carriage. It seems much more advantageous and less bothersome and uncertain, for the best man to have the sexton take the hats and sticks around to the vestibule upon arrival in the vestry room. This would, of course, have to be previously arranged with the sexton, so that he would come to the vestry room to perform this duty, otherwise it would most likely be impossible to find the sexton once the groom and best man were at the church. But even if the sexton does take charge of the hats and sticks, the best man must hurry around to the front of the church to be at the bride's carriage when the couple enter. It is his duty to see them into the carriage.

The order of departure from the church is the reverse of that followed in coming. The bridesmaids follow the newly married couple, then come the bride's mother and father and then the groom's mother and father, followed by the nearest relatives of both families.

His duty at the bride's carriage performed, the best man goes back to the vestry to give the clergyman his fee. It is becoming a custom widely practiced to also give the sexton a tip for his efforts.

USHERING OUT THE GUESTS

The guests must be ushered out with just as much precision as was employed in bringing them in. All the ladies in the first pews are escorted to the door in the order of their precedence. Just as she is the last to be seated, the bride's mother is the first to leave. Next to

be ushered out is the groom's mother, then the occupants of the first pew on the bride's side, then those seated in the first pew on the groom's side, and those in the second pew on the bride's side next, and so on in alternation. Though not followed by all ushers, this method is commendable for its systematic approach to uniformity of action. Everyone must remain seated until those in the first pews are ushered out; not to do so is a glaring breach of etiquette. It seems a pity that such methods have to be resorted to, but occasionally the ushers run ribbons down the aisles along the ends of the pews just before the bride comes in. It is not a display of good manners for the guests behind the ribbons to leave before time, but it is not very well mannered either to show people that some of their number are considered ill mannered.

When the guests of the reserved pews have all been ushered out, the ushers hurry to the bride's house to carry out their other duties there. The day of an usher is a busy one indeed!

AT THE BRIDAL HOUSE

RECEIVING THE GUESTS

Bride and groom take the place arranged for them, the bride at the right of her husband. The bridesmaids are grouped in some manner about or beside the bridal pair according to individual taste. At a small wedding the ushers personally take the guests up to the bride and groom, but at a large wedding reception this would not be practical. At such weddings only the very old and the celebrated guests are so honored. An usher may also take a personal friend up to meet the couple. At

the very large wedding the mother stands somewhere near the entrance to the room, and generally her butler or the one furnished by the caterer, or occasionally an usher, asks each approaching guest his name and then repeats it in a tone loud enough for the hostess to hear, but not as a general announcement. The guests just stop long enough to shake hands, say a word or two about the lovely bride, the wonderful couple or the beautiful wedding, and then pass on to the bridal pair.

WHAT TO SAY TO THE BRIDE AND GROOM

Your acquaintance with the bride and groom, or both, must govern the nature of the congratulations.

For Strangers

If you are not known to either you may merely shake hands with the groom and say "Congratulations!", shake hands with the bride and say "I wish you the best of good fortune!", or "I wish you every happiness!", and then pass on. Under no circumstances should one say, "Congratulations!" to the bride; or anything that might be construed as an imposition that the bride is "lucky."

Acquaintances

Those moderately well acquainted with the couple may say to the groom:

"You are certainly to be congratulated!"

Or:

"May Dame Fortune always smile on you!"

Or:

"I hope you will always be as lucky as you are today!"

To the bride the acquaintance might say:

"May you always enjoy the greatest happiness!"

Or:

"I hope your life will be all happiness!"

Or the older lady might say:

"Helen, dear, I hope you will always be as bright and fresh as you are today! You are lovely!"

Friends

Friends greet the couple in much the same manner described above, but they are usually less formal and a bit more outspoken and warm.

Relatives

A woman relative kisses the bride and says, "Helen, darling, I wish I could express all my good wishes to you!"

The woman relative may also kiss the groom and say something equally pleasant.

WHAT THE BRIDE AND GROOM SAY

To the wishes and congratulations of acquaintances and strangers the bride and groom usually say "Thank you." To friends and relatives they may be a bit more full in their expressions of gratitude, and the bride may take the opportunity of thanking those who sent presents, possibly naming the article if she is sure she remembers what it was—if not certain, it is better not to mention definitely the kind of gift, for to say so-and-so when it was this-and-that would seem a lack of interest in the gift.

INTRODUCTION OF AND BY BRIDE AND GROOM

The bride or groom does not introduce the new husband or wife as "Mr." or "Mrs. Soandso," but as "my husband," or "my wife." To intimate friends or relatives known by one but not by the other of the couple, either would call the other by the first name. The wife would say, "George, this is cousin Lucy!" or "Mrs. Nearby, you know George, don't you?" or "Mrs. Brillyant, may I present my husband?" And the groom would follow the same general manner in introducing his wife and friends, relatives or acquaintances.

GENERAL RULES FOR CONVERSATION WITH THE BRIDE AND GROOM

Don't speak of matters not pertaining to the wedding and its participants. Don't speak of *your* wedding. Avoidance of both these rules will keep you from an infraction of a third, which says that one must not carry on long conversations with the bridal couple—and of course the considerate person would not do so if there were a long line behind waiting to greet the couple. If you have a really important bit of news to tell either the bride or groom or both, you may tell them later, provided the subject does not give promise of developing into a long conversation; and remember, if it has no bearing on some part of the wedding of this particular couple, leave it unsaid.

WHAT THE PARENTS OF THE GROOM DO

The bridegroom's mother is also expected to receive. She may stand near the bride's mother, or she may take

a place beyond the bridesmaids, so that after the line has passed the couple and their attendants, it passes on to her. Everybody is expected to shake hands with the bridegroom's mother, though it is not necessary to say anything if one does not know her. Sometimes the groom's father stands next to his wife, but most generally he acts as a guest, which in reality is his capacity.

THE FATHER OF THE BRIDE

The father of the bride is the host of the occasion. He goes around among the guests and in general acts as he would at any other occasion. Sometimes the bride's father stands next to his wife at "the receiving end."

THE SIT-DOWN BREAKFAST

DETAILS OF ARRANGEMENT

As soon as the guests have offered their greetings to the couple, they may go out to find places at the tables. For a big reception it is mostly always necessary to improvise a dining room, for few houses are large enough to seat all the guests of even a wedding reception of moderate attendance. In Newport a canopied platform is built next to the veranda or on the lawn. In New York the platform is built in the yard and a canopy is spread overhead. Such an arrangement may be carried out by people of moderate means who want to have a reception of moderate size. The expense would not be as great as the rental for an assembly room, and as the expense for catering must be borne anyway, it is preferable and so much nicer to have the reception at one's

home if at all possible. The entire space is filled with little tables placed closely together around a big one in the center. When the reception is large and the bridal party is large, there may be a second table for the parents and a few close friends and specially invited guests.

Guests at the sit-down breakfast sit wherever and with whomever they please. There are no place cards, except at the reserved table for friends.

THE BRIDE'S TABLE

The crowning feature of the wedding breakfast is the table set for the bride and her party. The bridal table may be set in the dining room, or in a separate room. This table is beautifully decorated with white garlands and flowers and ribbons. In the center is placed a large iced wedding cake, usually bedecked with white or silver flowers, or sometimes mounted with a miniature bride and groom. The top is usually a separate cover which may be easily lifted off when the cake is to be cut.

THE TABLE OF THE BRIDE'S PARENTS

The bride's mother and father are, of course, hostess and host at the wedding breakfast. The host occupies the seat at the head of the table and the groom's mother, who is the lady of honor, sits at his right. The bride's mother sits at the regular place occupied by the hostess (at the foot of the table) and the groom's father sits at the right of the hostess. The other places at this table are occupied by close friends and distinguished guests, and the clergyman who performed the ceremony, if he is invited. A bishop or dean who was functionary at the wedding would sit at the left of the hostess, and his

wife, if present, would act as the lady second in importance, and would sit at the left of the host.

THE SERVICE

A sit-down breakfast is usually served by a caterer. Only at very big houses is it possible to successfully accomplish the management of such a large service. The caterer supplies the tables, chairs, dishes, napery, food, footmen and waiters.

THE MENU

Enough small menu cards are placed on the small tables to be convenient for the number of people seated at each table. The menu cards are printed in silver and usually have the entwined initials of the bride and groom stamped in silver at the top. If the father of the bride has a family crest, this is sometimes stamped plain at the head. But if the initials of the bride and groom are used, they must match in design the initials stamped on the wedding cake boxes.

The menu may consist of:

Melon (or grapefruit)
Creamed Shrimp Chicken Paté
Peas
Rice Croquettes Celery Salad
Loganberry Ice
Coffee

THE STANDING BREAKFAST OR RECEPTION

At a standing breakfast, only the bridal party sits to eat. The other guests help themselves to the collation

set on a long table in the dining-room. This table should be prettily set with centerpiece and white flowers. Plates, napkins, spoons and forks are arranged in rows, and at one end may be a large urn with bouillon and at the other end is one filled with chocolate, tea or some other drink. At perhaps four different places on the table there are two cold dishes, and at alternating places there are two hot dishes. There are rolls and biscuits and sandwiches. Scattered about in various places on the table are dishes of very pretty little cakes, most delectable in appearance. Ices are brought in when most guests have about completed the second course. Ice cream may just as well be served if desired; one is as appropriate and fitting as the other, but caterers prefer the ices because they are more easily handled.

It is important to select all the dishes for a standing luncheon with a view toward ease in eating. Fork foods that may easily be eaten with only a fork while the plate is held in the left hand should be served. The two cold dishes may consist of an aspic of some sort, chicken, terrine de foie gras or ham mousse. The hot dishes may be chicken croquettes, chicken à la king, boned capon, creamed oysters or the like. Coffee is now usually placed on a side table—the place formerly given to the champagne. And it is now customary to place on a side table a bowl and dipper with some concoction in it.

THE BRIDAL PARTY EATS

When the breakfast has about reached the second course and the guests have all paid their respects to the bridal couple, the entire bridal party may sit down to

breakfast. Unless it is a very small reception, the bridal party always sits down, and those of the bridal party are the only ones who do sit down to eat at a standing breakfast. The bride and groom lead arm in arm, followed by the bridesmaids and ushers. The bride sits at her husband's right and the maid of honor sits at his left, while the best man sits at the right of the bride. An alternating arrangement is followed out for the rest of the wedding attendants. If there is room, brothers and sisters of the bridal pair or intimate friends sit at the bridal table, and when there are a few or no bridesmaids this is always the case. Whether the other guests are seated or not, the setting and service at the bride's table are identical. Care should be taken to make this everything to be desired.

THE BRIDE CUTS THE CAKE

When the bridal party reaches the dessert course, the wedding cake is placed before the bride, who makes the first cut. And the first is all that she does make. She makes one cut through the cake and then the cake is sent the rounds for each one to cut himself a piece. There are little articles placed in silver foil at intervals in the cake. They consist of a little wedding ring for the "first to be married," a parrot, cat or similar token for the old maid, a wish-bone for the lucky, and a ten-cent piece for the one who is to be wealthy. A mark in the cake usually shows the side for the gentleman. Their favors usually consist of the ring and ten-cent piece, with the same significance as for the bridesmaids, and they also receive a button or a thimble or a dog for the bachelor,

and perhaps a pair of tiny dice for the man who is to have the lucky chance in life.

Whatever is left of the wedding cake is usually wrapped in tin foil and put away to be opened at the first anniversary.

WEDDING CAKE FOR THE GUESTS

Placed either at each place at table or on a small table in the hall is the wedding cake to be taken home by the guests. This cake is generally a fruit cake, of which a small piece is wrapped and placed in a small white paper box with a moire design or a grosgrain pattern in the paper, and the initials of the bridal pair stamped in silver on the cover. The initial design should conform with that on the *Menu* if there is one. A little piece of white ribbon is tied around each of the boxes. At a sit-down breakfast it is customary to put the boxes at the places on the little table, while at the standing breakfast it is of course more convenient and systematic to put them on a small table in the hall.

THE ENTERTAINMENT

As a means of furnishing entertainment at a wedding reception nothing is more appropriate and satisfactory than dancing. Everyone usually likes to dance with the bride and groom, so that on entering, after they have had the first dance together, they dance with others of their bridal party and as many of the guests as it is possible to accommodate. A portion of a dance is usually all that is allotted each person.

When the people gradually begin to become less numerous, the bride may signal her bridesmaids and leave the room. They gather around the foot of the stairs and the bride from the steps above throws her bouquet to the group below. The girl who catches the bouquet is supposed to be the next to marry.

THE GOOD-BY TO PARENTS

It is very natural that the girl leaving for her honeymoon is sure to say good-bye to her own parents but in the rush and excitement she is very likely to forget her husband's parents, and what is more, in his anxiety to be with the bride, the groom himself is apt to forget to see his parents. The bride should always see to it that the groom's parents are sent for. It does not often happen that they do not come upstairs of their own accord, but it does sometimes happen. They are not in their own home and may not feel free enough to come up uninvited, or they may for some reason be detained. And then suddenly comes the mad dash for the motor! The groom may have had some idea of seeing his mother as he rushed by, and of giving her a hurried kiss and rushing on. But when he comes running down there is a wild babble, he does not see his mother, he does not see anyone, but his mother sees him—and cannot get to him, or catch his eye—and then she sees him rush off without saying good-by!

THE GOING AWAY CLOTHES

Everyone knows of the wedding flight and the hurricane of "love tokens" hurled after the lucky pair, so

that nothing need here be said about that part of the departure. But it should be brought out that it is not a sign of good manners for a couple to be dressed in anything but the regular modest attire ordinarily worn for traveling. It makes a difference, of course, where one is going. But, no matter where the couple is going, the man does not wear his high hat! And the bride should wear nothing that woud make her conspicuous, any more than she would on any other occasion—simplicity and modesty should be her aim.

THE HOUSE WEDDING

An altar can be very well arranged for a house wedding. The caterer knows how to handle this, and with free rein can probably improvise an ideal arrangement. Whether or not it is done by the caterer or by the groom himself does not matter, but with a little ingenuity it can be very nicely done. All that is required is a small arrangement of some sort to act as a pulpit, before which a kneeling bench about six inches high, covered with cushions and a cloth of some kind, must be placed. A small aisle of ribbons may also be made, and a section near the "altar" is set off with ribbons for the family. An aisle of low palms is also very pretty.

The mother of the bride receives at the house wedding. She stands at the door of the room in which the ceremony is to be held and greets the visitors as they come in. A few ushers, rather as a matter of formality than for actual utility, may be on hand to show the guests in, unless the house is so large that pews have been arranged to which the ushers need conduct the guests. But at the

ordinary house wedding the guests stand behind the aisle ribbons on either side. The parents of the groom take their places in the section reserved for the family.

All the arrangements for the processional are made upstairs or in another room. When the customary one minute limit has been allowed and everything is in readiness, the procession starts, and the bride's mother goes up the aisle to her place in the reserved section. Meanwhile the clergyman, the best man and groom have, if possible, reached the altar by another door, but if there is no other means of approach, they go up the aisle a short time before the procession starts. All the other procedure is exactly the same as in the church wedding, with a few exceptions. The groom remains standing where he is at the altar, but merely makes a semi-turn to meet the bride. There is no recessional. The groom kisses the bride, the clergyman goes out, an usher removes the altar and the prayer bench, and the bridal couple are ready to receive the congratulations and good wishes of their families and friends. They stand before the bower which served as the chancel.

No one should ever kiss the bride before the groom has done so at the conclusion of the ceremony.

THE WEDDING IN A PUBLIC HALL

Every detail of the wedding in a public hall is the same as those of the house wedding. Varying circumstances vary the method of application, but all general arrangements are the same. For the sake of the home touch, one should not resort to a wedding in a public place if avoidable.

THE SECOND MARRIAGE

With the exception that a widow should not wear white and orange blossoms and does not have bridesmaids, the wedding of a widow is precisely the same as that of a maid. Another difference, which may not be laid down as a stringent law, is that the wedding of a widow should preferably be quiet, but there is no reason why it may not be a big wedding. But, with the woman in an afternoon street dress and hat, and no bridesmaids, and perhaps four ushers, there can not be a very impressive processional.

For a small wedding in a small church, there shoud be few flowers and no garlands or other decorations; conventional and simple dress for an afternoon wedding would be the order, and a veil may be worn if it is any color but white. A wedding at home permits of an evening gown being worn by the widow. On this occasion also a headdress may be substituted.

A sit-down breakfast or a simple afternoon tea may follow the ceremony, and if the wedding is held at the bride's own house, the couple may stay right there until all the guests leave.

Presents are usually sent on the occasion of the second wedding by very intimate friends only; mere acquaintances are not expected to give anything.

PART III
CHRISTENINGS AND FUNERALS

Chapter I

CHRISTENINGS

THE GODPARENTS

There are two godparents of the same sex as the child, and one of the opposite sex. They should be chosen from the intimate friends of the parents, not from the relatives, unless the relatives are very numerous. This is so because the entire purpose of a godparent is to provide someone to look after the child in the event of the death of both parents. In a sense the selecting of godparents adds to the number of relatives of the child, and if godparents are chosen from among the relatives this purpose is not carried out.

One must always ask people whether they will act as godparents, for the acceptance of such an office means the acceptance of considerable responsibility. It is also very important to ask none but very intimate friends. People seldom reject a request to act as godparents, and for this reason one should not impose such an office on any but very close friends. It is very proper to ask the friends when they come to see the mother, or by letter at the time of the announcement of the baby's arrival, or even before. A request to accept a godparentage, since it is always sent to an intimate, is always informal. One may also telegraph or telephone, making a simple announcement of the arrival of the child, and a simple re-

quest to the recipient of the message to serve as godparent.

The godparent always gives the child a present before or at the christening. Small silver eating utensils of some sort are customarily given, and the name of the child, with "From his godfather (or mother)" and the name of the godparent engraved on them. But the nature of the gift is entirely a matter of personal taste and desire.

TIME AND PLACE

It is usually the desire of every mother to have some little demonstration on the occasion of the christening of her child. The christening may be held at home or at the church. Some prefer the home, for the reason that it seems to convey more sentimentality to the ceremony and others prefer the church for the selfsame reason. It is, of course, far more easy to keep the child in better spirits if the journey to the church can be eliminated, and then, too, the child will look very much prettier in its bright unruffled little dress, and it is not likely to suffer from the distemper involved in transporting a small child to church, etc., and, of course, the danger of its catching cold is less if the necessity of going out after the christening is removed.

It is customary to have the christening when the mother is able to be up; that is in about two weeks after the birth. Some denominations, and sometimes circumstances, demand an immediate christening. The mother may be carried in to the room in which the service is to be performed and placed in a restful position near the improvised baptismal font. She is, of course, in negligee and perhaps in

cap, and none but the family, godparents, and a few very intimate friends are present. On such occasion, if inconvenient, no lunch need be served.

THE CHURCH CHRISTENING

Arrangements must be made with the clergyman for the christening that is to take place at the church. If it is to be a "large" christening, it should preferably be set for a week-day hour when the church is not in use. But if it is to be just a regular small christening it can be arranged for a Sunday morning directly after the close of the regular service.

For the "large" christening a little decoration may be done at the church. A few palms and flowers may be placed about the baptismal font, but nothing elaborate is done. The guests sit in the front pews near the font. The child is divested of coat and hat when the clergyman makes his appearance, and the godmother carries the child to the font upon the signal from the clergyman. The godmother carrying the child stands directly before the clergyman and the other godparents stand beside her, with the parents and friends close by. It is important that the name of the child be distinctly pronounced —if one is particular that the child get the name selected for it. There have been occasions on which children have been given names other than those intended for them, and the name with which a child is christened must stand. When the ceremony has been performed the hat and coat of the child are replaced and the guests return to the home of the parents of the child to partake of a lunch or an afternoon tea.

THE HOUSE CHRISTENING

In general, the arrangements for the house christening are like the arrangements for the house wedding. The house is decorated with pale seasonal flowers, daisies, white lilacs, white or pale chrysanthemums, pale pink roses, dogwood, apple blossoms, or other garden blossoms and flowers; the essential thing is that the flowers must be of a pale color to give the proper tone to the room in which the ceremony is performed. The font is, of course, improvised. A silver or china bowl—one whose size and shape is appropriate—is placed on a little table. The covering for the table must also be appropriate; a cloth suggestive of church brocade should be used, and it is always very pretty to place flowers around the bowl on the table. With a little thought and the desire to make the most of the facilities it is always possible to produce a very pleasing result.

The clergyman is the first one to take his place at the font. He is followed by the godmother carrying the baby and the other two godparents. Only these three stand at the font, the parents of the child standing with the guests at a short distance. When the child has been baptized the godmother holds it again until the balance of the service has been completed.

THE CHRISTENING "TEA"

Immediately after the ceremony the clergyman changes his vestments for his ordinary clothes and returns to be a guest at the tea or luncheon. The christening tea is precisely the same as any informal afternoon tea, with the

addition of the christening cake and caudle. The caudle served at a christening is not the caudle known to cook books as gruel, but is generally a hot eggnog served in little punch cups. The christening cake should be a white "lady" cake. It should be elaborately iced, and may have the baby's initials in ice on the top and may be dressed with garlands and pretty little pale colored sugar roses. The cake is to be eaten and the caudle is to be drunk to the health and prosperity of the little host or hostess.

INVITATIONS TO CHRISTENINGS

Formality is not observed in giving invitations to a christening unless one is customarily formal with one's intimate friends. In fact, the invitations are usually made by telephone, except to those living at a distance. Yet it is always correct and polite to send a note.

Example:

DEAR MRS. GOODWILL:

Baby is to be christened at home on Sunday, the fifth, at half past four. We hope you and Godfrey and the children will come.

Affectionately,

CONSTANT WELLER.

CHRISTENING DRESS

THE CHILD

The most important personage at a christening should be elaborately dressed. Everything should be real. Sheer and dainty mull trimmed with real valenciennes lace and

hand embroidery is preferable. But whether the dress is elaborate or as plain as a gingham apron, it should be handmade; and no other hand is more fitting to make it than the hand of the mother. The child so lucky as to inherit the dress worn by some child now grown old is blessed indeed. Very little babies are often laid on little pillows and carried to the font, and such pillow must always be lace-covered, and the lace must be valenciennes.

THE ATTENDANTS AND GUESTS

Godmothers wear such clothes as are generally worn at afternoon tea. Godfathers wear formal afternoon clothes. Guests wear ordinary afternoon clothes. The mother wears an afternoon dress of light color, never black.

Chapter II

FUNERALS

No one is more fitted to prove the friend in need when the inevitable trial comes than the one trained through life to thoughtfulness and self-sacrificing kindness. There is no time when one so trained can more clearly demonstrate the value of the fundamentals of good manners. To know what to do and how to do it without the slightest trace of presumptiousness, to be helpful and yet not show one sign of self or self-assertiveness, to do what is best for the unfortunate one and yet not show that one that anything is being done that he did not think of doing himself, to ease the way throughout, to be the guiding spirit in a delicate and trying situation and show no trace of self in doing so, these are the things which are the valuable assets of the practice of what throughout this book has been called Good Manners.

With the fundamental desire to do for those bereft of a dear one must be allied the knowledge of what is generally done under such circumstances, what is the customary procedure. This knowledge, combined with the ability to perform well the offices requiring calmness and control of self, make the well mannered person the main support and source of gratitude in the hour of trial.

The section immediately following is an outline of actions to guide the one called upon to attend at the house stricken by remorse.

IMMEDIATE DETAILS

The very first action in the case of death is to see that all the blinds in the house are drawn. Those of the immediate family not already present should be summoned at once. The clergyman, the sexton or funeral director, and one or two tried and proved friends should next be asked to come. Circumstances vary, so that it is useless to try to say just what should be done. If there has been an attendant, who through service at the bedside, has become attached to the family, he or she will be the one most qualified to take care of the immediate details. Or a near friend whose tact and reliability in a crisis may be depended upon may be called.

THE CARE OF THE BEREAVED

In the care of the distressed family nothing stands one in such good stead as the fundamental desire to serve and to extend all possible consideration. To be constantly asked if one would like this or that, or if one wants to see this friend or that acquaintance, is for the one in grief to be given additional burdens. One in deep grief does not know what he does want—he generally wants nothing but the restoration to life of the one who is hopelessly gone forever. He tries to appreciate that his friends feel for him, but he cannot think of them. In his distrait state of mind he cannot be expected to think clearly about things to him external and without the realm of his present distress. Some people seek the comfort of companionship: others do not know where to go to hide from the

presence of other people who they feel cannot possibly appreciate the depth of their own sorrow. The one in attendance should be prompt to analyze which of these trains of feeling is followed by the one he is trying to serve. If friends are to be kept from the presence of the bereaved, it must be done in a gentle manner. Those who call to see the family must be told in a very kindly way that seeing people only seems to increase the remorse, and breaks up the morale of those who are mourning, and that if a total breakdown is to be avoided it is better that they call again. But those who call must be thanked for their kindness.

If those in bereavement do not want to see people, neither do they want to see food. The one in attendance must be very cautious in attempting to get the mourners to take nourishment. They must by all means not be asked whether they want anything. They should occasionally be given some foods that are easily and quickly disposed of; foods that require no effort to eat. The chilled system may be warmed by a cup of hot bouillon and a piece of warm toast. The person offering this may say, "Come, take this; it will do you so much good," rather as a command than a request; and then he should stay right there to see that his "command" is carried out. Cold milk and cold snacks should not be offered; there is something about the steaming cup of tea or coffee that is hard to resist even under very distressing circumstances.

ARRANGEMENTS FOR THE FUNERAL

Many little details are to be taken care of that not even the dearest friend could decide, nor would want to

decide without the consideration of the immediate family. Arangements for the funeral must be completed. It must be decided whether it is to be a church or a house service, where the interment is to be held, whether there are to be special flowers and music, the kind of a casket to be ordered, the dress to be put on the body, and numerous other delicate questions that no one would attempt to decide for the family.

MATTERS TO BE DISPENSED BY THE FRIEND

NOTICE TO FRIENDS AND RELATIVES

There are numerous friends, acquaintances, and relatives to be sent for. The very intimate friend who is taking general charge of details may send for those of whom he knows and thinks, and he may check up with one of the family to be certain that he has forgotten none. Notification is sent only to friends expected to come at once to the house, others are advised through the announcement placed in the papers.

NOTICE TO NEWSPAPERS

The funeral director is usually expected to see that the announcement of death is placed in the daily newspapers, together with the funeral information. The friend in charge may see to it that the family decides on the form of notice to be printed and that the funeral director takes care of its publication. No other announcements are customarily sent out; those not specially notified are expected to read the notices in the papers, and when the notice states that the funeral will be private and there is

no information as to time and place given, that is an indication that a general attendance is not desired, and that intimate friends may inquire at the house. The newspaper notices are paid for by the funeral director if he orders them, and are added to his bill.

ATTENDANCE AT THE DOOR

The friend in charge should always try to be within range of the house door to answer all questions that do not require the attention of the family. This duty may also be performed by a male member of the family. People who call for information and to offer their assistance can thus be attended to without much demonstration. Those who are kind enough to offer their help may be assigned some of the little commissions that seem so innumerable and must be taken care of in so short a space of time.

THE BELL HANGING

Crêpe streamers are usually hung under the bell at the door by the funeral director. The prime purpose of this hanging is to give notification that the occupants of the house are in mourning, and the secondary purpose is to prevent the bell being rung unnecessarily.

The streamers hung at the bell are white for the death of a child, black and white for a young person, and black for an older person. A florist is generally ordered to hang white flowers or white gauze or ribbon on the streamers hung for a child, white violets, carnations, or any white flower without leaves on the streamers for a young woman or man, and purple violets or other purple flowers on the black streamers for a grown person.

HONORARY PALLBEARERS

The one who is attending to general arrangements will arrange with six or eight men who are close friends of the deceased to act as pallbearers. These men may be asked to serve when they come to the house or they may be called by telephone. A man prominent in public life may have twelve or more pallbearers constituted of his closest business or political and social friends. For the funeral of a young woman, her own or family friends may be chosen.

Honorary pallbearers do not actually carry the casket. They merely walk down the aisle (honorary pallbearers only serve at a church funeral) before the coffin. The coffin is carried by the men of the funeral director's staff. Some people still prefer to have the honorary pallbearers come to the house on the morning of the funeral and accompany the coffin from the house to the hearse and then drive along to the church, but the general custom to-day seems to be to have them go directly to the church and wait in the vestibule.

THE FRIEND MAY CHECK EXPENDITURES

It is dreadfully shocking to have to say that it is very necessary that someone not directly connected with the bereaved family, and not directly afflicted with the deep sorrow should check up on the direct expenses to be incurred for the burial. Whether it is through long connection with the sadness of death, or whether it is some people's conception of business to get what they can and to sell anything and everything possible whether or not the buyer can use it or afford it, the bald fact remains that

too many funeral directors bury their consciences and take advantage of those afflicted, to the extent of offering the most elaborate arrangement regardless of whether or not the family will be in a position to conveniently meet the bill. The friend who has the family's interest at heart, who is ready to pocket his pride and devote a little effort, should check up to be certain that arrangements not in keeping with good taste and the purse of the people expected to pay, are not being literally forced on them.

IN MOURNING

MOURNING CLOTHES

The mourning dress to be worn for the funeral need not be absolutely all newly acquired apparel. It is not expected that the family will consider expense, but a conscientious woman friend who comes to the house, may take the liberty of looking over the clothes on hand, and very likely numerous articles may be found that will save the momentary expenditure of time and money required to buy new articles. Those things that must be bought can be procured from dressmaking establishments within twenty-four hours. Perfect fit is not considered for the occasion of the funeral, for alterations can be made later. The big department stores are nearly all prepared to send mourning apparel to the house on approval. This permits of selection at home, which is a decided convenience for the sadly bereaved who do not feel that they want to leave the house. To further relieve such a situation, women friends can usually find enough black veils and such things to bridge a trying situation: if not, they may

offer to go out and attend to the buying of such little things that most any woman can buy for another.

The man, of course, must buy a ready made outfit if he has no black clothes.

OLD CUSTOM SIMPLIFIED

The solemn vigil through long, wearisome nights is no longer customary, except in the case of a personage whose body is lying in state for a public ceremony. The very clothes in which the corpse is buried are no longer expected to be anything but plain attire. In fact, it is not unheard of to-day to keep the body of the deceased in bed or on a sofa in night clothes or a wrapper, with flowers, but not with funeral pieces about the room. This is done so that an invalid may see the body, and in cases where the sadness is so very deep that the sight of a coffin would emphasize the distraction.

THE CHURCH FUNERAL

It will always remain a matter of personal opinion and preference whether the church or the house funeral is the more desirable. The church funeral is thought by many to be more trying, because of the long march down the church aisle, and the prolongation of the sadness already suffered at the house. Others find the church services more gratifying, more in the true nature of the giving of the last rites. The accompanying music of the organ adds such profound depth, the singing of the choir, the atmosphere of the church itself make a combination of what is thought by many to be absolutely requisite to

the proper service for the passing of a dear one. Some carry out what the deceased would have wished.

ARRANGING AND RECORDING THE FLOWERS

One or two woman friends of the family must volunteer to go to the church an hour or so before the service to attend to the arrangement of the flowers about the chancel; also to remove the envelopes attached to the pieces and write on the outside of each envelope the kind of flowers sent and the nature of the design. These memorandums supply the necessary information in later writing notes of thanks. The actual decoration of the chancel should not be attempted by novices without the assistance of a professional florist, for the ceremony is too solemn to warrant risking a poor arrangement.

THE CONGREGATION COMES IN

About ten minutes before the hour set, the organ begins to play, and the congregation begins to come in. The first six or eight pews on either side of the aisle should never be occupied. They should be reserved for the funeral party.

THE PROCESSIONAL

The funeral procession forms in the vestibule of the church. If the service is to be accompanied by choral singing, the minister and the choir form a part of the procession, the choir leading usually in song, with the clergyman next; then come the pallbearers in twos, followed by the coffin. The chief mourner and companion follow immediately after the coffin, and the rest of the family follows in the order of relation. If the chief mourner is a woman, she leans on the arm of her nearest male relative,

and usually each woman is escorted by a man. The children generally follow the parents in twos, the older followed by the younger, and when there is an odd child, a relative, usually a woman, walks with this child. If the deceased is the father of a family of girls, the eldest girl may walk with the mother, or the mother's brother or son-in-law may accompany the mother. A grandmother goes with the eldest grandson or granddaughter. If the funeral is that of a woman, the husband may walk alone or in company with his mother or eldest daughter. These are arrangements which are flexible, however, for it is always best to put those next to one another who can give each other most comfort.

AT THE CHANCEL

The choir takes its place in the chancel, the clergyman stands at the foot of the chancel steps, the honorary pallbearers stand in the pews at the left until the coffin has been put on the stand placed for it, and until the family has taken its place in the pews on the right. Then all sit down, while the men who bore the coffin walk quietly to a side aisle and stand there. The rest of the people of the procession take places on either side.

THE RECESSIONAL

The order for the recessional is the same as that for the processional, except of course, that the clergyman and the choir do not take part. Flowers in a funeral procession are not meant for display. The carriages or motors in which they are placed merely serve the utilitarian purpose of conveying the flowers to the grave, and hence should be closed conveyances.

THOSE WHO ATTEND THE BURIAL

Besides the family, those who go to the interment are limited. Intimate friends are asked whether they care to go to the burial. If the church happens to be within walking distance of the graveyard, the congregation follows the procession to the graveside, but the general attendance of everybody who only slightly knew the deceased, and the funeral procession blocks and blocks in length, have gone into the discard with many of the other more elaborate and unreasonable customs.

THE HOUSE FUNERAL

To many people the house funeral is the more desirable. In the shelter of their homes they manage to bear their sorrow with more ease than they could possibly display in public. Called upon to face a congregation, many people break down pitifully. At the house funeral they may remain upstairs or in another room where they can hear the service and yet be unseen.

ARRANGEMENT

Specific information for the arrangement of the room in which the service is to be held need not be given. The funeral director and a member of the family usually decide these questions together. A friend of the family may arrange the flowers and remove the cards and make notes of the nature of the pieces, so that the acknowledgments can be intelligently written. If no especial floral blanket is ordered for the casket, the pieces sent by the family are usually placed there. It is advisable that no

flowers be sent by friends to the small house. A great number of flowers are overpowering. It should be requested in the funeral notices that flowers be omitted.

THE SERVICE

Much detail can be taken off the hands of the immediate family by the friends who attend the door and see that everything is taken care of. Everything that is done must be quietly done, and yet in the cramped quarters of the room in which the service is to be held it is very difficult for people to move about conveniently. The utmost possible quiet must be maintained, however, and conversation must not be indulged in, unless absolutely necessary. The front row of seats is always reserved for the family if it is to be present.

When the people arrive, they are shown right into the room where the ceremony is to be held. Women keep their wraps on and gentlemen either keep their overcoats on or carry them, and they always carry their hats. If the family is present, the members take their seats at the hour set for the service. The women wear small hats or toques, with long back crêpe veils over their faces. The clergyman takes his place at the head of the coffin.

MUSIC

Those who object to the house funeral do so largely on the ground that the house funeral lacks the solemnity of the church service. The playing of the organ and the singing of the choir makes the service more impressive. It is not possible to have the music of the organ at the house funeral, and an orchestra is not appropriate. The

human voice is the most beautiful and impressive musical interpretation, and if arrangements can be made, this is certainly the ideal accompaniment for the house funeral service.

TRANSFORMING THE HOUSE

After the ordeal of the mourning period, the family usually returns home wearied, but feeling somehow that the inevitable has happened and that there is no further help for it. During their absence a friend should stay at the house to have things restored to normal order. The hangings are usually removed by a man from the funeral director's, and the camp chairs and other funeral requirements are also immediately taken away. The blinds should be raised and the windows opened wide to drive out the preponderant scent of flowers, and all possible traces of the recent mournful arrangements should be removed. A small hot luncheon should also be prepared for the returning mourners. They may have no desire to eat, but if it is given them they will take it, and their bodies are usually so run down and chilled, that the consumption of some hot broth or the like will accomplish much toward replenishing their undermined strength and spirits.

IN MOURNING CLOTHES

With the great increase in breadth of vision, and the simplifying of many old and staid customs, the habit of prescribing definite periods for different degrees of mourning has also become somewhat modified. The trend is toward the manifestation of sincerity. One does not

wear black for aunts and uncles unless the ties of affection are very strong. Some people believe in demonstrating their faith in the belief that death is but the rebirth into another life by wearing clothes that bespeak joy rather than sorrow; but the number who actually carry out such contentions when a dear one is taken away are as yet very few.

CONSIDERATION FOR THOSE IN MOURNING

People in mourning prefer not to be drawn into conversation at all. They like to go to and fro with as little show or interruption as possible. One should not stop them to chatter about trivialities, or about their recent misfortune. It is best taste to just merely shake hands, say a word or two of a general nature and then go on. It is indeed consoling to be able to say that most people do their utmost to ease the way of the one in sadness. Occasionally some thoughtless person will meet an acquaintance and deliberately ask on whose behalf the mourning attire is being worn. These are the people who gather in a room before a funeral service and review all the cases of death that have ever come to their notice, in a voice that to them may seem low, but to others is gratingly harsh.

MOURNING MATERIALS

Simplicity and lack of all luster or shine are the requisites for mourning wear. Satins and shining silks, cut velvet, patent leather shoes and stockings of fancy weave, shining jet or silver; none of these may be worn as mourning attire. Lustreless silks, dull taffeta, uncut velvet, plain or hemstitched lace, wool, and things gener-

ally lacking brightness are considered mourning wear. The decree that an entire costume of white is significant of deepest mourning indicates that white shoes, gloves, hat and belt must also be worn, for if any of these were black the costume would be that worn for second mourning.

SECOND MOURNING

Black and white, or gray and mauve, are the customary colors for people in second mourning. In this period of mourning one may not wear satin embroidered with silver or trimmed with jet or lace. The display of shiny and glittering materials and trimmings is just as unfitting for the second mourning as it is for the first. Jewelry, except perhaps a single string of beads and one ring, is not in good taste.

MOURNING WEAR FOR THE WIDOW

Lustreless silks or wool with deep-hemmed turn back collar and cuffs of white organdy constitute good mourning wear for a widow. A long crêpe veil, or one of nun's veiling, over a little crêpe bonnet with white ruching cap-border, extends to the bottom edge of the skirt in front and back. After three months the front veil may be put back from the face, but the back veil should be worn two years. These details may be somewhat altered if desirable; the widow of middle age need not wear the veil over the face after the funeral, and the veil down the back may be worn all her days if she prefers. But the conventional custom is to leave off the veil and the crepe after the second year and to go into second mourning after the third year. Shorter periods

of mourning are coming into greater practice as time goes on, and some people arrange the periods of mourning wear so that the entire period covers not more than two or three years.

THE VEIL

Under all ordinary circumstances the woman in deep mourning wears a crêpe veil. It may be left off, however, when going with a friend to a public place of amusement or entertainment, or to a restaurant. There is absolutely nothing wrong in an occasional visit to a moving-picture theater or a matinée. It should not be expected that one stay at home at all times; a little diversion of a simple sort is very necessary to keep the person in mourning from despondency. On such occasion a small face veil over the hat may be substituted for the crepe veil.

THE YOUNG WIDOW

For the young widow the mourning period need never be extended longer than two years. For a year she should wear deep crêpe, then lighter mourning for six months, and then second mourning for another six months. Should the young widow find consolation in another man and become engaged before her mourning period is over, she should cease to wear mourning. A year should always be allowed to intervene before changing to the happier colors of other circumstances.

THE MOTHER IN MOURNING

Everything about the mourning attire of the mother who has lost a child is the same as that worn by the widow, with the exception of the white cap ruching. The

duration of the period of mourning for a child must be determined by the mother; some wear mourning for a lost child all their days, others do not believe that one should wear deep crêpe, then lighter mourning for six the spirit that was young and vivid. For babies or children that were very young the mother should wear white or gray or mauve without colors.

THE DAUGHTER OR SISTER IN MOURNING

At the funeral a young daughter or sister wears a veil down to her waist or longer. The same kind of veil is worn for at least three months and should preferably be worn for a year. It may be worn longer, too; that all depends upon the age and the sincerity of feeling. For the girl who is actively engaged, a thin net veil with an edging of crêpe, reaching a short way down her back, is sign enough of her sincerity, and she may, if she wishes and feels that way, wear none at all.

Girls of from fourteen to eighteen wear black for six months and then black and white, and, of course, they never wear veils or crêpe for trimming. Children between the ages of eight and fourteen wear gray and black or white and black as a token of mourning for a parent, grandparent, or brother or sister. Tots under eight are never put in mourning, but their clothes should be selected with a view to avoiding bright colors. A little girl may also wear a black hair ribbon and a little boy may wear a black tie.

MOURNING WEAR IN THE COUNTRY

It is very inappropriate to wear crêpe veils and crêpe trimmings in the country, except at church. Those in

mourning who go to the country for the summer need only wear all black with white organdy collar and cuffs, a plain black serge or tweed suit, or a suit of black lustreless silk or some other plain material in black, with a plain hat with a brim and no veil.

A WORD ON PROPRIETY

The flexibility of the rules for mourning attire should not be taken as license to exceed by far their limitations. Extremes in all circumstances are not the evidences of good manners and good sense. One may make the rules for mourning attire fit one's individual personality and liking, but one must always be governed by what is deemed proper.

MOURNING WEAR FOR MEN

A black arm band from three and a half to four inches in width, and a black hatband, varying in width with the degree of mourning, is the extent to which a man is required to go in his expression of mourning. On hats for daily wear the black band is from two and a half to three inches in breadth, and on high hats it varies from a half inch to two and a half inches. The sleeve band is of broadcloth for overcoats or winter clothes, and of serge for summer clothes. The black suit brought for the funeral should be worn Sundays to church and on other special occasions. Occasionally a wealthy widower changes his entire wardrobe to black, but the man of average means cannot afford such outlay. The sleeve band and the hatband, black ties and black shoes and socks are sufficient evidence that a man is sincere in his feelings.

DURATION OF MOURNING PERIOD FOR MEN

Customs for men vary little from those given for women, except, of course, that the mourning attire is more simple. But a widower is not to be seen at a dance or in a box at the opera, or at any other place that brings him into public attention for at least a year. A son should not take part in public entertainments for a year, and a brother not for six months. The father who has lost a child may suit his own inclination and feeling, but it may safely be said that a year is not too long to observe the mourning rules in this case.

ACKNOWLEDGMENT OF SYMPATHY

It is not necessary to do more than just write "Thank you," or "Thank you kindly for all sympathy," on a visiting card as an acknowledgment of the effort on the part of friends to express their sympathy. But this *must* be done! No one who is truly in mourning will ever shirk the opportunity of expressing thanks for the sympathy offered on the death of the dear one. It is as much an obligation to the memory of the dead person as it is an obligation of courtesy to the living one, perhaps more so. While people do not look for or expect to receive letters of acknowledgment for flowers sent or assistance given, and while the existing card with the few words is sufficient, a few extra words on a sheet of letter paper are a bit more expressive. One may say:

"You expressed difficulty in finding words to frame your feeling of sympathy, but what you

did for us expressed in a most perfect way your sincerity, and places us in the position where we cannot find words adequate to express our thanks."

"Your flowers were so beautiful, dear Mrs. Goodwill. Mother wishes me to express her thanks as well as my own."

"Thank you for your beautiful flowers and your kind message of sympathy."

If the one to whom the messages of sympatny and the flowers were sent is unable to fulfill the obligation, another member of the family may assume the duty, and express the thanks in the name of that person. But the notes must have a personal touch.

Engraved cards may only be sent to strangers when the list of acknowledgments is very long, as in the case of a prominent person to whom letters and messages of sympathy pour in by the hundreds. The form may be engraved as follows:

Mr. George W. Pillard
gratefully acknowledges your
kind expression of sympathy.

Or a card may be used on which the name of the person to whom the acknowledgment is addressed is written in ink:

Judge and Mrs. Henry Van Alst
wish to express their sincere appreciation of
(name of person addressed)
sympathy in their recent bereavement

Such cards must under no circumstances be sent to intimate friends who sent flowers or wrote letters.

OBLIGATIONS TO OTHERS IN CASE OF DEATH

A mere acquaintance need not do more than leave his card at the house where the death has occurred. The card may also be sent. But an intimate acquaintance or friend must go at once to the house and leave a card with "In sympathy," or some such expression, written on it; or a letter must be written. In either case flowers must be sent with a card attached bearing another message of sympathy. Only very intimate friends disregard the notice not to send flowers. Or when the notice not to send flowers is issued, you may send a few flowers after the funeral with a note to the member of the family who is your particular friend.

If the funeral is to be private, you should not go without a request from some member of the family, unless you are so good a friend that you may presume to go without being asked. When there is a general funeral, you should go, even though your acquaintance with the family is but slight. But one should not go to a funeral or leave cards when one has never been at the house of the family in bereavement. On the other hand, those who have frequently been at such house, or have had business or other relations with the deceased, or those who are intimate friends of some member of the family, must not be lax in performing the obligations devolving upon them. Laxity in the case of death is an unforgivable, and a really cruel fault. Few reasons are

acceptable as excuses for failure to do one's duty when death has called.

Black clothes should be worn if possible, or at least one must wear the darkest that one has. The church should be quietly entered, and one should never sit too far front, unless intimately acquainted with the family.

PART IV

FORMAL PROCEDURE

Chapter I

THE FORMAL DINNER

The dinner described in Chapter III of Part I of this book, while intended as a description of a small dinner, is fully given as a semi-formal occasion. All the procedure is based on formal custom, and all the important points are mentioned. But this book is not intended for those who are in a position to give a very big and elaborate dinner with unlimited equipment and practically unlimited service, including butlers, footmen, door attendants, etc. In fact, the entire plan of this book is based on the contention that those who are in a position to give such elaborate dinners need no recourse to a book of instruction. And those who are so fortunate as to be guests at such dinners, most likely need no instructions as to personal behavior. For those who want the information on personal behavior, all details are clearly set forth in the chapter mentioned above. Conduct at all other occasions is also covered in other chapters of this book, while details of the more elaborate functions are given in full in this chapter for those who may be interested.

A brief resumé of the important points to be remembered by those aspiring to success in dinner giving follows, merely to qualify what has already been given in Chapter III of Part I.

THINGS TO BE REMEMBERED IN DINNER GIVING

Guests—Select people who are congenial and favorable to one another, and, what is more important, be sure to place people together at table who are sure to get along well in conversation.

Food—Have a suitable menu—have the hot dishes hot and the cold ones cold.

Table Furnishing—Linen must be faultlessly lundered, silver perfectly polished, and all other table accoutrements must be suitable to the occasion and the surroundings.

Service—Have enough expert dining-room servants to be certain of the best possible service, proper dishing and presentation of food.

Drawing Room—The room must be large enough to accommodate the number of guests invited, and so arranged that nothing can be found lacking.

Reception—Cordiality and hospitality combined in the host, poise and charm and perfect manners embodied in the hostess are requisite.

It is to be remembered that the large formal dinner is not something to be attempted by the novice. Practice only can fit one to give a perfectly managed formal dinner. And the necessity for perfection increases with the size and formality of the occasion. It is also to be remembered that those who give large formal dinners are the occupants of large houses with practically unlimited resources at hand; a secretary to prepare the lists, and

invitations, and to attend to all the other arrangements, so that the lady who gives the dinner has nothing else to do but to set the date--and then to be there at the time. And, to repeat, the person who is so equipped is also equipped with the basic element, the "know how" to do it.

The other methods of formal procedure given in the succeeding chapters are given not so that the readers may know how to arrange such functions, but rather that they may be familiar with all details, so that any of us who may be invited to any such affairs may know how to act.

Chapter II

FORMAL INVITATIONS, ACCEPTANCES AND REGRETS

INVITATION TO A FORMAL BALL

All formal invitations are engraved on cards of thin white Bristol board. They may be stamped plain with the coat of arms of the house if there is one, but monograms and other devices are not used. The size of the cards is optional, but the conventional size is from four to four and a half inches in width and from three to four and a half inches in height. The lettering should preferably be plain, scrolls and trimmings are in bad taste, but the style of letter is a matter of personal choice. The initials R. s. v. p. are correct with the "R" in capital and the other letters small, for these letters represent the French phrase, "Répondez, s'il vous plait" (which means, "Respond, if you please"), and in the full phrase only the "R" is a capital. Actually the use of all the initials in capitals is incorrect, but the form is accepted. Note paper, like that used for wedding invitations, is occasionally used.

In the strictest sense of the word, an invitation to a private ball is not an "invitation to a ball" at all, for the word "ball" never appears on anything but an invitation to a public ball. For example, the invitation to a public ball might read:

The Committee of the Elm Club
requests the pleasure of your company
at a Ball
to be held in the Elm Clubhouse
on the evening of November the fifth
at ten o'clock
for the benefit of the
Children's Fund
Tickets Five Dollars

Regardless of where the private ball is held, however, the invitations always state that Mr. and Mrs. So-and-So will be "At Home," and the word "Dancing" is placed in the lower right corner, the lower left corner being used for the request for an answer or the information as to where the answer is to be sent.

Examples:

Mr. and Mrs. Allan Billingsbee
At Home
On Tuesday the seventh of December
at ten o'clock
00 West Fiftieth Street

The favor of an answer is requested — Dancing

Mr. and Mrs Billingsbee Allan
At Home
On Monday the sixth of January
at ten o'clock
Hotel Sphinx

Kindly send reply to
Two Wellborn Street — Dancing

The type for the engraving may be script or block letter, plain or shaded. When the both letters of the "at home" line are in capitals, the most punctilious invitation possible has been attained. Simplicity of form is expressive of dignity. Nothing but the prescribed style, and the simplest card is permissible.

INVITATION TO A BALL FOR A DEBUTANTE DAUGHTER

The proper form for an invitation to a ball given for a débutante daughter is as follows:

Mr. and Mrs. Billingsbee Allan
request the pleasure of
(name of person invited here)
company at a dance in honor of their daughter
Miss Genevieve Billingsbee
on Monday evening, the fourth of December
at ten o'clock
00 West Parkville Avenue
R. s. v. p.

The following is also correct:

Mr. and Mrs. Allan Billingsbee
Miss Genevieve Billingsbee
request the pleasure of
etc., etc.

But though the following is sometimes used, it is not strictly correct:

Mr. and Mrs. Allan Billingsbee
Miss Genevieve Billingsbee
At Home,
etc., etc.

If the dance is given for a young friend, the invitations are the same with the name of the friend given in place of the daughter's.

ASKING FOR AN INVITATION FOR A FRIEND

Though one may not ask for an invitation for oneself, one may ask an invitation for a friend to an entertainment of a general nature, but never to a luncheon or dinner. It is especially permissible to ask an invitation for a house-guest.

Example:

DEAR MRS. PROMINENT,

My nephew from Baltimore, Johnson Bigbey, is staying with us.

May Judith take him to the dance on Wednesday? Please do not hesitate to say frankly if it will be inconvenient.

Very sincerely
MAE TELLER BRONSON

Answer:

DEAR MRS. BRONSON,

I shall be delighted to have Judith bring Mr. Bigbey on the seventh.

Sincerely yours,
APOLLONIA PROMINENT

The mother of a young girl should always do the asking for her, but an older girl may ask for herself, in the same general way described above. The message may also be sent by telephone. A man may ask for an invitation for a friend.

CARD OF GENERAL INVITATION

For the hostess who entertains a great deal, a card engraved in blank may serve for dinner, luncheon, dance or any other general entertainment. For the important entertainment, the invitations are always especially engraved, so that nothing is written but the name of the person invited.

Example of card in blank:

Mrs. Billingsbee
requests the pleasure of

company at
on
at o'clock
oo Parkville Place

INVITATIONS TO TEAS AND RECEPTIONS

Reception and tea invitations are practically the same as those used for balls, but the cards are a trifle smaller and the words "At Home" are changed to "will be at home" (all in small letters), and the name of the débutante for whom the tea is given is always placed under the name of her mother. If an older sister or the bride

of a brother is to take part in the tea, the name of this lady is placed above that of the débutante. Unless the occasion is a particularly special one, the name of the father is, of course, not put on the card.

THE FORMAL WRITTEN INVITATION

If the formal invitation to luncheon or dinner is written instead of engraved, note paper is used and the form and spacing of the engraved invitation is followed exactly. The note paper for the formal invitation may bear the regular address stamp, but the telephone number must not appear. The notes are, of course, written in the third person, and names usually spelled out must also be spelled out in the written invitation. If well done the written invitation is indeed acceptable; it adds a personal touch that is unobtainable by any mechanical form.

RECALLING AN INVITATION

A "recall" is printed in the following form:

Owing to sudden illness
Mr. and Mrs. Allan Billingsbee
are obliged to recall their invitations
for Wednesday the fifth of April

A postponement is made precisely the same way, and if the date cannot be stated, nothing is said. When a wedding is broken off, the announcement is simply made as follows:

Mr. and Mrs. Alexander Bolling
announce
that the marriage of their daughter
Helen Rita
and
Mr. Vincent Alwell
will not take place.

FORMAL ACCEPTANCE OR REGRET

Formal acceptances and regrets are always written; a printed form is vulgar. All acceptances are made in the same identical way, and the regrets are all made the same way, with exception of the reasons, which should be truthfully stated. Acceptances and regrets are discussed further in Chapter III, of Part I.

INVITATIONS IN THE SECOND PERSON

Are discussed in Chapter III, of Part I.

VISITING CARD INVITATIONS

Are discussed in the chapter on Cards and Visits.

INVITATIONS TO A COUNTRY HOUSE

An invitation to a country house is always informal and is written. Those invited are usually intimate or at least acquainted, and the language is naturally what might be expected to pass between people well acquainted.

THE INVITATION BY TELEPHONE

Is discussed in Chapter III, of Part I.

Chapter III

TEAS AND AFTERNOON PARTIES

The word "tea" is not nearly so dangerous as it may sound. A modern tea is not like its forebear, the "reception" of old. Teas to-day, even though formal, are the epitome of friendliness. One does not go dressed in the Sunday-go-to-meeting best, nor does one assume an over-ceremonious manner; in short, one goes to see one's friends.

THE AFTERNOON TEA AND DANCE

A tea with dancing is usually arranged to "bring out" a daughter or to present a new daughter-in-law. The invitations, regardless of the number, are the same as described in the previous chapter, and such invitations are usually sent to the general visiting list, so that it is necessary to engage the ballroom of a hotel. Whether or not one takes the large or small ballroom is dependent upon the number of guests expected.

The arrangements for an afternoon tea are not very elaborate. A screen of palms to "hide" the musicians, a cluster of greens here and there, and a table or two to hold the flowers received by the débutante, furnish all the decoration. The curtains of the ballroom or the drawing-room are always drawn and the lights are lighted as for a ball. Guests are announced either by

the hostess' own butler or by the caterer's "announcer." The hostess and her daughter or daughter-in-law receive together, but after receiving for an hour or so the débutante may be allowed to dance. As soon as the younger people have been received, they dance; the older ones sit about and talk with friends, and take tea.

THE MENU AND SERVICE

A formal tea is arranged very much like the wedding standing breakfast. A large table is set with all sorts of sandwiches, hot biscuits, muffins, sliced cakes, little cakes of all varieties and shapes, chocolate, bouillon and tea. Nothing that does not come under the heading of bread and cake is permissible, if the tea is to remain a tea, and not become a "reception." At the ends of the table there are bowls of cold drinks for the dancers. Guests go to the tables and help themselves. The caterer's men attend the table, that is, keep it replenished with food and cups, etc. Chocolate already poured into cups, with whipped cream on top is passed on a tray by a servant, and tea poured in cups, accompanied by a small pitcher of cream, bowl of sugar and a dish of lemon is served the same way.

AFTERNOON TEAS WITHOUT DANCING

Ordinarily the afternoon tea means nothing more than being at home on a specified afternoon. In the winter, the blinds and curtains are drawn, the room is lighted and a large tea table is spread in the dining room, or a small one is spread near the hearth in the drawing room.

Usually afternoon teas serve the purpose of honoring

a visiting celebrity, an engaged couple, a house guest from another city, new neighbors, or to "warm" a new house. The invitations are merely visiting cards, with "To meet Mrs. However," written across the top and the date and "Tea at 4 o'clock" written in the lower corner opposite the address.

Unless the person for whom the tea is given is such a celebrity that the tea becomes rather a reception, the hostess does not stand at the door to receive. She merely stands near enough to be easily found by those coming in.

THE SERVICE

When there are as many as twenty or more guests at a tea, two intimate friends especially invited for the purpose serve at the table in the dining room. Their service consists of pouring tea at one end of the table and chocolate at the other. These ladies are selected generally for their appearance and manners. They wear afternoon dresses and hats, which distinguish them from the other guests, who are in street dress.

One need not know the ladies at the table to go into the dining room and say, "May I have a cup of tea?" The lady will probably say, "Certainly! How do you prefer it? Strong or weak?" Then she will watch for you to signify "when." One does not rush up, grasp a cup of tea or chocolate and rush away again. If the lady "at the table's end" is occupied, she may merely smile, but when she is unoccupied a few words are exchanged, while the guest drinks, and eats a sandwich or a little cake. If another guest comes into the dining room meanwhile, the first one may go away unnoticed

when she has finished. If the table hostess is still unoccupied the guest may simply nod a good-by and leave. The lady who is acquainted with the table hostess may draw a chair up to the table next and drink her tea or chocolate while the two converse, but when she has finished, she must give up her place upon the approach of another guest. If a new arrival is a friend, the two ladies may sit in another part of the room and have their tea or chocolate.

A tea table is not set with places, but chairs are usually placed close by so that those who prefer may draw up chairs and sit at the table. Tea and chocolate may also be passed on trays at an afternoon tea of the character above described.

"DO COME IN FOR A CUP OF TEA"

Such an invitation written on a visiting card is the favorite form, whether there is to be a special attraction or not, or the invitation may read, "Do come in Thursday to see Dodge perform," or something of similar character.

Invitations to a tea of special character are never issued broadcast. Usually none but close friends are asked, or, at most, those on the dining list of the hostess are invited. If the number of guests is very small, the hostess may sit behind her tea table, as she does any afternoon.

THE EVERYDAY TEA TABLE

Let us understand right from the start that a tea table for an everyday tea, or for any other tea, is not on

wheels. It should be a small table, preferably of the drop-leaf variety, so that it may be easily moved about. An approximate good size is two feet or a little more in width, by about three feet or a little more in length. An auxiliary table that is of great convenience is the little "curate," placed next to the tea table at the right of the hostess. This little assistant usually has three shelves large enough to hold a good-sized plate each.

No servants ever attend at a tea. Upon a signal from the hostess the tea table is brought in and set before her. It is then covered with a cloth of white, or perhaps colored linen, or it may have little or much needlework or lace, or a little of each, and the cloth may just cover the table or it may hang halfway down the sides. When the cloth is placed, the tray is brought in, holding everything except the plates of food. By everything is meant a kettle containing water that is already boiling, under which a spirit lamp is burning to keep the water hot; an empty teapot, a caddy of tea, a strainer, a slop bowl, cream pitcher, sugar bowl, a dish of sliced lemon. If the tray is not quite large enough to include the stack of little tea plates and the pile of cups and saucers, they may be brought in on a separate tray and placed on the table. The cups and saucers and tea plates must all match. The tea plates are stacked up one on top of the other, with a napkin about twelve inches square, hemstitched or to match the tea cloth, folded and placed on each of the plates, so that each plate may be lifted off the stack with its own napkin. The curate is brought in with the food already in place. Careful arrangement will greatly facilitate the service to such an extent that a tea will be given with very little effort.

THE TEA MENU

It is preferable to select a menu for a tea that is easy to handle. Anything that suits the momentary whims of the hostess, or something that she knows will please her guests, is acceptable. The top shelf of the curate usually holds a covered dish of hot bread of some sort; the second shelf may hold sandwiches, or some other dish; and the bottom shelf holds the cake or cookies. Some prefer a simple diet, others an elaborate one. There may be bread and butter or toasted crackers, followed by plain cookies; or English muffins and jam, or toasted cheese sandwiches, followed by layer cake with whipped cream. Some prefer marmalade or honey on bread or buttered toast or muffins; but anything of this nature requires little knives and dishes for the jam or preserve.

For a tea at a very large house, and especially if some guests are present by special invitation, there should be two hot dishes to provide sufficient variety. One dish may be hot toast or buttered biscuits, or toasted English muffins, and the other may contain corn muffins or hot gingerbread or crumplets. The two cold dishes should preferably contain fancy cakes and cookies, or a layer cake. In hot weather the hot dishes should be substituted by cold lettuce sandwiches or a paté, and there should be a choice of hot and cold tea, or iced coffee or chocolate frappé; nothing else.

Sandwiches for a tea (or any collation) are made by buttering the end of the loaf and then spreading the filling and cutting the slice off. This method permits of cutting the slices thin and yet not presenting bread that was "ruined" in the attempt to spread the butter and the

filling. The second slice of bread is put on unbuttered. Considerate hostesses who adopt good procedure serve sandwiches with the bread crust cut off all around, leaving only the part of the bread which is most easy to eat, and, of course, making dainty sandwiches. The remaining squares are usually cut diagonally. Those going in for wholesale "sandwich manufacture" would do well to get a regular sandwich cutter.

THE EVERYDAY TEA SERVICE

When the tea table has been "set" and the curate has been brought in, small individual tables with glass tops are put beside each guest. These tables are very low so that the person may just reach out comfortably without leaving the seat. After the little tables have been placed, the servant leaves the room and does not come in again unless the hostess rings for "supplies." The hostess "makes" and serves the tea herself. Those who sit nearby reach out for their cups and saucers. Ladies seated at a distance get up and get the tea which the hostess holds out to them. The cup and saucer is placed on the little table, and the lady comes back, takes a plate and napkin and helps herself to whatever she prefers. One thing only is carried at a time. If a gentleman is present, he takes the tea to the ladies seated at a distance and then passes the curate, and puts it back in its place.

Soft cakes that cannot be taken up in the hands must be eaten with forks, found on the tea table. Knives must be on the tea table if required, so that each guest as she takes her plate and napkin may help herself to the jam, or whatever is served, take a knife, and carry the dish and utensils back to her own little table. Unless one has

invited a troupe of jugglers, one should not expect that the guests handle a multitude of slippery and juicy things without the aid of the small tables. If there are no individual tables, it is better to stick to simple foods.

THE GARDEN PARTY

A garden party is an outdoor afternoon tea, elaborated upon. A tent or huge awning on the lawn complements the veranda, but the tent must have a floor for dancing—there is usually dancing at a garden party, and, if not dancing, there is some sort of entertainment. The orchestra is placed so that it can be heard on the lawn and veranda. Umbrella tents are placed here and there on the lawn. Groups of guests are served there, by maids who carry trays; though the tea table is set in the dining room. Little tables (not the individual tables mentioned previously) are placed under each umbrella on which the guests may place their glasses and plates. The dishes are always summery. Cold drinks are more evident than hot, and parfaits and berries in season are, of course, generally served, and the usual array of sandwiches are also present.

THE PERSONAL ELEMENT

Whether or not a lady is capable of giving a successful tea depends entirely upon her own personality. If she is master of a book of etiquette and yet not sufficiently its master to be nothing but its servant, she will probably act so unbearably stiff and stilted that one visit to her house will be enough to scare away those of the

best society who came—and let it be understood that by "best society" is not meant "wealthiest society," but that society made up of cultured people who take pride in themselves, know how and what to do and say, and yet know how to live and let live.

Chapter IV

LUNCHEONS, BREAKFASTS, SUPPERS

THE INVITATIONS

TO A LUNCHEON

An engraved card is used for an elaborate luncheon, and especially for one given in honor of a noted person, but formal invitations to lunch are most generally written in the first person. They are usually sent out about a week before the date of the occasion. The wording is simple:

Dear Mrs. Somebody:

Will you lunch with me on Tuesday, the fourth, at half after one o'clock?

Hoping so much to see you.

Sincerely,

Sarah Woodbee.

If the one invited is an intimate, she may be addressed by her first name and the subscription may be "Affectionately." If the luncheon is in honor of somebody prominent or distinguished, one would add "to meet Mrs. Prominent" at the end of the first sentence in the invitation above. An informal invitation is most generally telephoned.

TO A STAND-UP LUNCHEON OR BREAKFAST

There is not much difference between a luncheon and a breakfast, not even so far as the hour is concerned. The breakfast hour is twelve or half after, and the lunch hour is at one or one-thirty. A stand-up luncheon is informal; the invitations are telephoned or written on a visiting card, usually just the date in the upper left corner with "Luncheon at one o'clock" directly under. If the hostess is anxious to know how many people will be present, she will put R. s. v. p. in the lower corner opposite the address, in which case the invitation must be answered—permissibly by telephone, but preferably in writing. On occasion, the hostess may prefer to send a personal note of invitation:

Dear Mrs. Closbeigh:

We are having a stand-up luncheon on Saturday, the fifth, at one o'clock. It will give us much pleasure to see you and your husband and any friends who may be staying with you.

Very sincerely,

Evelyn Iyam.

Giltspur,
Jan. 15.

Such a note always requires a reply, if it is requested or not. The reply may be by telephone, but should rather be in writing.

THE FORMAL LUNCHEON

At a formal luncheon the hostess, instead of receiving at the door, usually sits somewhere near the center of

the room so that she may be readily seen and approached by arriving guests. If there is a butler, he precedes each guest to a point within speaking distance of the hostess, where he announces the name of the person and then stands aside. If there is no butler, the guests greet the hostess unannounced. She rises, or if standing, takes a step forward, shakes hands, and says, "I am so glad to see you," or just, "How do you do?" If the guest shows signs of being unacquainted, she makes the necessary introductions.

The butler or waitress usually knows the number of guests expected, and about twenty minutes after the appointed hour he or she counts heads to see that all are present, and then enters the room, going to within speaking distance of the hostess, and says, "Luncheon is served." If there is a guest of honor, the hostess leads the way to the dining room, accompanied by that guest. If not, the other guests just go in in twos without any particular order, except that the younger ones, of course, permit the older guests to precede. Gentlemen just stroll in with whomever they happen to be talking with—they never offer their arms to the ladies in going in to a luncheon, with one exception, and that is when there is an elderly guest of honor, who is taken in by the host. Even in this case the others follow informally. A centerpiece, either round, rectangular or square, or from thirty inches to a yard and a half square or in diameter and of dimensions in proportion to the size of the rectangular table, and with place mats to match in shape as well as material and design, furnish the covering for the lunch table. The centerpiece and place mats may be of practically any variety of linen or needlework or lace.

For the refectory table a runner is used in place of the centerpiece and doily. This does not reach to the side edges of the table, but hangs over at each end, or it may reach to within a number of inches of the edge of the table all around. The cover may be as large as a tablecloth, that is, hanging over the edges all around, but in this case it is almost entirely open-work or lace so that the table may show through.

Candles are never seen on the luncheon or breakfast table unless the dining room is dark, but the rest of the decorations are practically the same as for a dinner table. There may be flowers or a silver ornament or some other ornament in the center and compotiers with ornamental fruit or candy at the corners, or either flower dishes. Should the table be very large and consequently seem bare without candelabra, vases or flower dishes or figures may be substituted. One should aim to have the ornaments match in material and design.

The lunch napkin is much smaller than the dinner napkin. It should match the table linen. To be properly folded, the lunch napkin is first folded like a handkerchief in two folds so that there are four thicknesses. The resulting square is laid on the place plate point down so that the monogrammed or embroidered corner points down toward the edge of the table, then the upper corner is turned under about one-quarter of the way down the diagonal and the two points at the right and left are loosely turned under. This gives a straight top and a pointed edge at the lower end. Otherwise the places for a luncheon are set precisely the same as for a dinner: there is a place plate, three forks, two knives, and a small spoon—and a bread and butter plate.

THE BREAD AND BUTTER PLATE

The bread and butter plate has entirely displaced the butter plate. It is a small dish about five or six inches in diameter placed at the left of each place plate just beyond the fork. It is, of course, used to hold one's bread and butter. Butter is sometimes put on the dish by a table attendant, but it is most generally passed. Hot breads, bread biscuits, dinner rolls, soda biscuits, or very thin bread roasted in the oven until it is curled and light brown (made for those who don't eat butter—also suitabe for a dinner), are all placed in a silver, or an actual wicker, basket and passed as often as necessary. Bread and butter plates are removed with the salt and pepper pots.

THE LUNCHEON SERVICE

Service for a luncheon is identical with that of a dinner, as described in Chapter III of Part I.

THE LUNCHEON MENU

The usual luncheon menu has four and at the most five courses, not including the coffee at the end of the course.

Following is the composite of the average luncheon menu:

1. Fruit
2. Soup.
3. Meat and vegetable (or eggs).
4. Salad—(or fowl or "tame" game with salad).
5. Dessert.

The fruit usually consists of a combination of fruits cut into small pieces and served with sugar, or sugar and maraschino. This dish is served in a bowl-shaped glass placed within the bowl of a large-stemmed glass with ice between the two bowls; or it may be served in a champagne glass—but it must come to the table cold. Grapefruit comes to the table cut in half and prepared to eat.

Soup at a luncheon, wedding breakfast, or ball supper is served in and eaten from two-handed cups, with a teaspoon or a bouillon spoon. There may be either chicken soup or clam broth, bouillon, tomato broth, or, in summer, cold bouillon or broth.

The meat or egg course is a matter of personal selection. If the second course is made an egg course, instead of soup, the eggs should be "light" and the meat course "not too heavy."

LUNCHEON BEVERAGES

In communities where the afternoon tea is not a general habit, the hostess at a luncheon invariably has a tea set put before her at table and she "pours" tea, coffee, or chocolate. Hot tea is never served at a New York formal luncheon, but in the summer iced tea is a popular drink, and is also served in all country houses. Iced tea is poured from a glass pitcher by a servant. It is usually prepared with sugar and lemon, but occasionally it is served unprepared and lemon and sugar is passed separately. At an informal luncheon cold coffee is often passed in a glass pitcher on a tray holding also a bowl of powdered sugar and a pitcher of cold milk and another of thick cream. Each guest pours his own coffee

and prepares it to suit himself, glasses with cracked ice being previously set before each guest. Sometimes the only beverage served is a "cup" of grape or orange juice with sugar and mint leaves and ginger ale or carbonic water.

ETIQUETTE AT LUNCHEONS

Ladies wear hats, veils if they choose, and gloves to a luncheon. Outer garments with the exception of the hat may be left in the hall or dressing room, but they go into the drawing room with their hats and gloves on and they may if they choose wear their neck pieces or carry their muffs. The hostess need not, but she may, wear a hat at her own luncheon. Guests take off their gloves at the table and lay them in their laps, placing the napkin over them. It is very poor taste to tuck in the gloves at the wrist. Gloves and veil may be removed before going to the table or the veil may merely be turned up at the table. A veil must never, of course, be allowed to hang so that each mouthful of food must be passed under the veil.

Dresses for luncheons are simple, that is, untrimmed. Conspicuousness in clothes merely accentuates bad taste.

Gentlemen wear business suits or sack coats with either stiff or pleated bosom shirts and starched collars at luncheons. In the country they wear country clothes; in town on a Sunday they wear Sunday coats, that is, cutaways. Gentlemen leave their hats, overcoats, and sticks in the hall.

THE TIME TO LEAVE

The conventional luncheon hour is half past one; by two-forty-five the last guest should be gone, unless it is

a bridge luncheon. About a half hour to three-quarters of an hour is usually spent at the table and from twenty minutes to a half hour in conversation afterward. This brings it to about two-thirty. Of course, there are special occasions when the conventional staying hour is greatly exceeded, for example, when there is entertainment of some sort. Just as at the dinner, when one lady rises the hostess does likewise and the other guests invariably follow. They each shake hands with the hostess and say "Good-by" and "Thank you so much."

Intimate friends of the hostess may remain indefinitely, but a mere acquaintance should never stay a moment after the other guests have gone.

THE STAND-UP LUNCHEON

The stand-up luncheon is a very informal and enjoyable affair. The food is all put on the dining table. Everyone helps himself. There is bouillon or oyster stew or clam chowder. There are two hot dishes, a salad, and a dessert. Dishes which are easily eaten and handled are most suitable. The stand-up luncheon is very practical for the hostess who has a medium-sized house, or when it is not definitely known how many people are coming, as, for example, when it is agreed that a party shall meet at a certain house to go to some sort of entertainment or games.

SUPPERS

Only intimate friends are invited to supper, since the supper table is the usual gathering place of the family. Invitations are most generally by word of mouth. The

supper does not differ from the informal luncheon except in time, and the clothes worn by those present.

THE SUPPER TABLE

Place candlesticks or candelabra on the lunch table and you have a complete setting for a supper, with the exception of a big silver tea tray with full silver service for tea, cocoa, chocolate, or breakfast coffee, which is placed before the hostess.

Chapter V

BALLS AND DANCES

It is not thought necessary to give the information contained in this chapter as encouragement to the readers to arrange formal balls. The formal ball is as remote from the possibilities of the person of moderate circumstances as is the large formal dinner—if not more so. But there are many balls, not strictly formal in the true sense of the word, which are nevertheless well managed after formal custom. From the strictly formal laws one may be guided toward good manners at the affairs of less formality. With the information in this chapter on strictly formal balls and dances, and the further information in Chapter VI of Part I on semi-formal and informal balls and dances, one may acquire all the laws and adapt them to circumstances.

PREPARATIONS FOR A BALL IN ASSEMBLY ROOMS

Few homes are large enough for the purpose of holding a ball so that arrangements must be made either with a hotel manager or the manager of some other suitable assembly room. Two good orchestras must be engaged. Good music is the prime essential to a successful ball; without it all the best arrangements are discounted. There are two orchestras so that constant music may

be supplied; when one orchestra stops playing the other begins. At a proper formal ball there is no such thing as standing in the middle of the floor and clapping for an encore.

It is also necessary to arrange with the manager of the ballroom for the engagement of reception rooms, smoking room, and dressing rooms, also for the engagement of the restaurant after it has been closed to the public.

PREPARATIONS FOR A BALL OR DANCE AT A PRIVATE HOUSE

For a formal ball at a private house there is always an awning and a red carpet from the door to the curb, a chauffeur to serve at the curb, and a private detective or policeman to guard against intrusion of uninvited guests. A very big ball requires the service of a detective inside to be sure that no "guests" slip in unannounced. Coat racks, ballroom chairs, crockery, glass, napkins, waiters, and food are supplied by the hotels or caterers (this service also includes the furnishing of the awning and the red carpet). The caterer's men do not appear in livery unless the house has livery of its own to supply.

The ballroom floor must be cleared of all furniture; if the floor is not too large, there should be no chairs placed around the sides (a good way to "crush out" wallflowers). If the floor is not properly waxed, after a few dances the guests will probably sit around exhausted waiting for the supper hour to replenish their diminished energy, unless perchance one has invited teams of athletes. Needless to say, the resident of a New York apartment is not in a position to give a private house ball.

THE INVITATIONS

There is no age limit applied or understood for attendance at a ball. It is in this respect that the main difference is drawn between a dance and a ball; the participants in a dance are all young. It is, of course, necessary toward the achievement of success to limit the invitations to those who add to the splendor and general appearance of brilliance; that is, of course, if the ball is to be a *brilliant* success. This statement should not be interpreted as an endorsement of snobbishness, but should be taken at its face value—those who contemplate holding a ball of magnificent splendor will appreciate just what is meant. The invitations should include all of the personal friends of the hostess and all her more intimate acquaintances, irrespective of age. In selecting a list, one should consider, just as one does when inviting guests to a formal dinner, the question of congeniality and of the acceptability of the guests one to the other.

The ball given for a débutante requires the attendance of all the débutante daughters of the ladies on the general visiting list of the hostess. The young men of the same families should also be invited, that is, the young people of the mothers on the list are practically all invited, while the mothers are seldom asked.

THE BORROWED LIST

The lady who wants to give a ball for a débutante daughter who has just returned from school will probably be perplexed when she gets to the point of sending out invitations, for while her daughter has been away

she has had no occasion to keep a list of young people. In such case, it is both permissible and necessary to borrow a list from a friend. To merely send out invitations haphazard would be to encourage disaster, for there might be people of too wide a range in age to make the ball what it should be. Using a borrowed list, of course, necessitates borrowing from the right person. The names on the list may be strange to the hostess, but if they are the names of young people of the time who are acceptable to a close friend, they will probably be acceptable to the hostess, even though a majority of them are not known to her.

ASKING AN INVITATION FOR ANOTHER PERSON

Invitations for other people may be requested, but the circumstances under which this is permissible vary. Young men who dance are always acceptable. Older people and young ladies cannot very well be refused, but those who ask an invitation for a strange young lady should also see to it that she is taken care of at the ball, and that she does not become a charge on the hands of the hostess. The fiancée of the young gentleman who was invited would, of course, be attended by him so that the young man's mother may with perfect freedom request an invitation for the young lady. Distinguished strangers are also unquestionably welcome. It would be very tactless to ask an invitation for a person with whom the hostess is known to be acquainted, for there is a possibility that such person is intentionally omitted. When an intimate friend of the hostess is certain that some person has been overlooked, it is permissible to ask an invitation for that person as a sort of reminder.

THE INVITATIONS TO STRANGERS

When an invitation is asked for a friend, it is usually sent without comment. If it is not sent, there should be no comment on the part of the one who did the asking. The invitations are received by the strangers without any explanation; it is left to the person who did the asking to explain. When departing on the night of the ball, the strangers say to the hostess, "Thank you very much for asking us." Immediately after the ball or party the strangers should leave their cards on the hostess. It is also the duty of the person who requested the invitations for the strangers to verbally thank the hostess.

SUPPER

For a ball one may arrange either a sit-down supper that is continuous or a sit-down supper at a set hour; the buffet supper is served only at dances. In New York the supper service begins at one o'clock. The restaurant is closed to the public and is shut off from the rest of the hotel. The tables are decorated with flowers. Guests sit where they please and leave when they please, they pay for nothing and do not tip the waiters, nor do they sign supper checks. The menu and service are subject to personal taste and selection and are best arranged by consultation with the hotel or assembly room manager.

A DANCE

As explained under a previous chapter on balls and dances, the only difference between a ball and dance is

the matter of decoration and the fact that invitations to a dance are limited to young people. Dances are usually attended by fewer people than balls and are consequently more often held in private houses. Most generally, however, they are given in the banquet hall or the smaller ballroom of a hotel, or in the assembly room of a clubhouse.

The difference between a formal and an informal dance is mainly one of detail; the informal dance is usually simpler than the formal and the guests at an informal dance are usually all very well acquainted, whereas those at a formal dance need not be acquainted.

Supper may be a simple buffet or an elaborate sit-down supper, depending upon the size of the house or the personal desire of the hostess.

BALLROOM ETIQUETTE

Ten o'clock is the customary New York hour set for the formal ball. Guests do not generally arrive before ten-thirty, but the hostess and the person for whom the ball is given, if such is the case, must be ready to receive at the appointed time. Invitations do not generally bear the name of the débutante for whom the ball is given, so that the only way the guests can know that a ball is given for a débutante is by seeing her beside her mother.

THE HOSTESS AT A BALL

The first duty of a hostess at a ball is to stand in one place and receive the guests. If there is a stairway or elevator from which the guests approach the ballroom,

the hostess takes her place somewhere between this approach and the entrance to the ballroom; or usually just without the entrance.

Guests are announced as at a dinner or afternoon tea. They shake hands with the hostess and pass into the ballroom. One should not stay with the hostess more than a moment, particularly if other guests are immediately behind. A stranger should not expect that a hostess look after him or her, for she is as fixed as a sentinel on duty. The stranger who is a particular friend of the hostess would, of course, be taken care of by the host who is free; but other strangers should ordinarily be taken care of by the people who ask to have them invited. When a gentleman is a guest through invitation by request, he is generally accompanied by the friend who asked to have him invited and is presented to the hostess by the friend. If such a guest comes alone, the butler announces him to the hostess; he bows and says, "Mrs. So-and-So asked you if I might come." The hostess extends her hand and says, "How do you do? I am very glad to see you," and if there are other young people standing nearby, she introduces the stranger. If the opportunity to be introduced is not available, he waits until his sponsor arrives.

The hostess may only leave her "receiving post" at the supper hour. She may then give her attention to the guests. Under the existing code of procedure the guests would be left entirely to their own resources were it not for the host and his son or son-in-law. These gentlemen go about and see that backward youths are "brought forward" and that "drooping violets" do not wither on the walls. Elderly gentlemen must be provided with

good cigars in the smoking room, and the convenience and pleasure of everybody must be provided for. Hospitality requires that the hostess do her utmost to please.

When the guests leave, they must go to the hostess, wherever she happens to be, and say, "Good-night," and shake hands. Those who find the evening dull and leave before time, would, of course, not draw particular attention to their departure by walking across the ballroom floor and seeking out the hostess to say good-night; on the contrary, they would rather attempt to slip off unseen.

GRACE IN THE BALLROOM

A person may be very well mannered and yet in the ballroom give an opposite impression. Were the average person to be judged by grace, or rather lack of it, in the ballroom, most of us would be listed as ill bred. There are no laws by which one can govern one's personal locomotion, but one may give thought to those things which tend toward a display of grace. It is not graceful to cultivate what is vulgarly termed the "lounge lizard's slouch," nor is the gait and swing of the professional pedestrian quite the stride for the ballroom. Grace in the ballroom does not mean pretentious or accented mannerisms; it simply means natural poise, head erect, chest forward, a moderate natural step. The tendency to slide the feet across a slippery floor should be curbed. Granted that the floor is slippery and that more or less sliding is necessary to the one who is not adept at crossing a ballroom floor, it is, however, necessary to those who aspire toward grace, to eliminate as much as possible of the "slide."

MASQUERADE VOUCHERS

To eliminate the necessity of having guests prove their identity in an "inspection room" by removing their masks, it is necessary to include with the invitations to a masquerade ball a voucher or ticket of admission. It is perhaps better to mail the voucher separately to those who accept the invitation.

BALLROOM CUSTOMS

Young ladies and young men who go to balls individually, that is, not as partners or as members of a group, are placed in the peculiar situation of grasping a companion. If a girl wants to insure against spending the evening alone, she must take the initiative and "catch" a companion. The young men are permitted to stand at the entrance of the ballroom in a group and the members of this group are known as stags. The stags it may be stated frankly, are wary against being bound to stay with a girl with whom they may have no particular desire to spend the evening. Here then are two motives combating each other: the girl anxious to get and hold a companion for the evening, and the young man anxious to *pick* his companion or be free to "cut in." "Cutting in" is an existing custom (described fully in Chapter VI of Part III) which permits a young man to dart out and tap on the shoulder a gentleman who is dancing. This requires that the gentleman who is "tapped" relinquish his partner to the other gentleman. It is further necessary to state that courtesy on the part of the gentleman

who has been "caught" requires that he stay with his "catcher" and courtesy on the part of the lady requires that she be not a catcher, but by some means or other relinquish the gentleman after one or two dances. Under the existing code (or lack of code) the girl who plays the courteous part and releases a dancing companion after one or two dances and then is not fortunate enough to dance again, must either stay and suffer the humiliation of sitting alone or go home. The young man who may have come to see some other girl may, if he permits himself to be introduced to a lady, suffer bondage for the rest of the evening and then finally have to tell his companion that he has a supper partner—and then the poor girl is alone!

There are several alleged solutions to this state of affairs. One is the custom used in Boston, of having ushers.

USHERS

Ushers are selected from among the best known young men in society. They are chosen for their perfection of manners and tact. They wear white boutonnières—a sort of deputy badge—which gives them authority to make the ball "go." Their particular duty is to see that the inevitable "wall flower" is exterminated. An usher has the privilege to introduce any two people without knowing either personally and without asking permission. If he is not occupied, he may himself dance with a lady whether he knows her or not, and after once around he may call upon a stag to dance further with the lady, and then call upon another stag to release the first, and so on.

The usher system, however, only solves the problem

to a certain extent. The girl with pride would naturally feel humiliated at being time and again "rescued" by an usher, and the stags do not relish being "policed." The dance program is another alternative.

THE DANCE PROGRAM

The advantages of a dance program are several. A girl can give as many dances as she likes to whomever she likes, and a man is placed in the enviable position of being able to choose his partners. If the particular girl he wants to dance with is willing, he may schedule every dance with her. But what becomes of the girl who is not asked? This question presents one great objection to the dance program. New York society has the other objection that it does not fancy dancing on schedule.

THE FLOCK SYSTEM

There is a growing tendency for young people to attend balls and dances in "droves." They go together, sit together and have supper together. They have a good time. They are always dancing because they always have someone to dance with. But they are not restricted to their own group, for a stag may cut in and dance with any of the girls of the group with the assurance that he can at any time take her back to the others. She may also ask him to join the group, which he is at liberty to do and he is also at liberty to leave whenever he sees fit, because his going will not leave the girl alone.

Occasionally groups of girls flock together and sit in precisely the same place in a ball room. They dance, but always come back to the group.

Only a girl well known and popular may venture to

a ball alone. She is sure to meet acquaintances and have company. A girl may become a member of a "flock" by attending dinners, or if she is not fortunate enough to be invited to dinners her mother must give one for her and invite sufficient young people. A girl may also attend a ball alone if she has one or two beaux who are certain to wait for her and take care of her. But ordinarily a girl who goes to a ball without a chaperon must be accompanied by a maid who waits for her in the dressing room. Having the maid is also a sort of life saver for the girl who is not "successful" at the ball, cannot even go home until the end of the affair when somebody is obliged to escort her.

WHAT TO SAY AFTER DANCING

After a number, the young man may offer a cordial "Thank you" to the lady who favored him with the dance. The lady bows gracefully in acknowledgment.

If a gentleman wishes to leave a lady with her group and go to another part of the room, he may say, "Excuse me, I have an appointment"—but, as previously stated, he must not leave the lady entirely alone.

OTHER INFORMATION

Bal poudre on an invitation announces that the ball is a fancy dress ball.

Bal masque on an invitation means that the ball is to be a masquerade.

Further information about "cutting in," sitting out dances, asking for a dance, public balls and subscription dances, may be found in Chapter VI, Part I.

Chapter VI

THE DÉBUTANTE

In French the word *débutant* in its basic sense refers to an actor making his first appearance, and is used also to mean a beginner. The feminine form *débutante* refers to an actress. The society débutante is both an actress and a beginner, and it is well for the young lady making her *début* (initial appearance) to bear this fact in mind. Her "coming out" is a sort of military review. The "generals" of society pass in review to inspect the young recruit. If she plays the part of a thoroughbred lady, she will readily be accepted into the ranks of the army to which there is no other qualifying factor so important as good manners and charm. Under the following titles will be found a general resumé of the procedure to be followed by the young lady who is making her *début*.

THE BALL FOR A DÉBUTANTE

It is possible for very few people to arrange a "coming out" ball for their débutante daughter, but whether it be a tea or a ball that is given, the behavior of the young lady must be practically the same, and must of course, be as perfect on one occasion as on the other. The advice governing the general actions of the débutante at the ball may be applied to any other affair.

At a ball celebrating her "coming out" the débutante

receives beside the hostess. She stands in such a position that the incoming guests approach the hostess first. When the guests have shaken hands with the hostess, she turns and says, "Mrs. Prominent, my daughter," or "Olive, I want to present you to Mrs. Prominent" ("want to" is the familiar form that a mother would use to a daughter). To a friend who is likely to know the daughter the mother would say, "You remember Olive, don't you?" The débutante extends her hand to all guests and to those who are new acquaintances or only moderately well known to her, she need only say, "How do you do?", particularly if there is a long line of incoming guests. If she happens to be talking with some friends, she should without showing anything but pleasure, turn to greet the new arrival. The greeting must be genuinely cordial, so that the newcomer may feel welcome.

WHAT TO SAY TO THE DÉBUTANTE

A stranger may comment on the loveliness and number of the débutante's bouquets, or say something about society affairs in general, such as mentioning the lack of balls, etc.; or one may wish her a very enjoyable season. A friend of the mother may comment on the loveliness of the girl's appearance or on the beauty of her gown; but one must be a close friend to do this. No mere acquaintances, unless quite old, should make personal comments, and even then they must be politely worded, as, for example, "You won't mind, will you, if I tell you how lovely I think you look?" But it is not good form for a young acquaintance to speak about the débutante's dress; on the other hand, this is permissible of a close young friend.

BOUQUETS FOR THE DÉBUTANTE

Relatives, friends of the family, young admirers and her father's business associates customarily send a débutante bouquets, baskets or other decorative flowers. The flowers are attractively arranged somewhere near the place where the débutante stands to receive. If there are a great many, they are placed around the room wherever they look well. The young lady always holds one of the bouquets in her hand and its choice is usually taken to indicate a preference toward a particular beau, so that the young lady who is not prepared to make such an indication, may better choose the bouquet from her father or brother. Those who have sent flowers must be thanked as they arrive in the ballroom, and those who are older should always receive a note of thanks. For very intimate friends and relatives the verbal thanks are sufficient.

A WORD ON RECEIVING

At a ball the débutante receives with the hostess until at least twelve o'clock, later if necessary, and it is necessary as long as guests are still arriving. At all coming out parties the débutante may invite a few friends to receive with her. These friends have no particular duty. They do not stand in line, but merely stand about near the débutante to add to the picture. They wear evening clothes at any afternoon or evening party.

THE DÉBUTANTE AT SUPPER

A table is reserved in the center of the dining room for

the débutante and her party. It is usually especially decorated, both to add to its attractiveness, and to distinguish it from the others.

The débutante goes to supper with a partner who has very likely asked for the privilege long in advance. The rest of her party is made up of friends whom she personally selects, and their partners. After supper the débutante is at liberty to enjoy herself.

THE DÉBUTANTE'S DRESS

With one exception—her wedding—the young girl is never more desirous of looking her best than at her coming out party. At a ball, a ball dress should be worn, and precedent rather requires that it be white and of a light gauzy material or lace. Its essential requirement is the expression of youth, brightness and gaiety. By no means should the dress be over elaborate and never should strong colors be used. The hostess wears a handsome ball dress.

A simple evening dress is worn by the débutante at an afternoon tea. Paleness of color and simplicity of design are the two requisites for the coming out costume for an afternoon tea. The mother wears an afternoon dress. Mother and daughter wear long gloves and no hats; none of the receiving party wear hats.

"WORDS TO THE WISE" DÉBUTANTE

Good manners based, of course, on kindness and consideration for others are the foundation upon which every aspirant to social success must build her future. A pretty face and handsome and luxuriant clothes are not

sufficient to captivate the modern society man or woman. A moment of rudeness may ruin the cherished hopes of a fond mother, and bar a young lady from the circles in which she could otherwise move.

It should not be, but unfortunately is necessary in this day of laxity to caution the débutante-to-be about some of the elements of good manners. Giggling, whispering, pawing, patting, nudging, hanging on people, and all other actions not becoming the dignified and well bred person should be avoided. It is too often noted that modern attendants at functions that should breathe poise and dignity resemble rather the field of sport. Perhaps it may also be necessary to caution once again against pretentious mannerisms, boisterous laughter and the insincere attempt to laugh at something that is not really provocative of laughter. Simplicity, dignity and plain ordinary good manners are undeniably the ear marks of the well bred person; nothing else will create the proper impression—the counterfeit inevitably discloses its identity.

Chapter VII

THE CHAPERON

Many little things are often done and said when young people get together that are in no sense very wrong and could not be termed improper, yet their general tenor is such that things would be better if they had not been said, or done. Contrary to prevalent opinion, especially that of young people, a chaperon is of more good than is ordinarily supposed, and the effect on the girl who has always been accompanied by a chaperon, is marked. There need be no sacrifice of personal liberty in the presence of a chaperon, in fact with one present the girl may act with less thought about every move she wishes to make. A chaperon whose sole duty is to chaperon is not an everyday sight in this generation, for they are seen only with girls too young to have married friends. Older girls usually go about with friends who are married, but it is not proper for a girl to be seen going around a great deal in the company of a married woman unattended by her husband.

THE RESIDENT CHAPERON

A young girl should not live without the company of an older lady. If she has a father who is able to devote all his time to her, a chaperon is not necessary, but someone must protect the girl until she is either old enough to

be married or until she has reached the age of twenty-five or twenty-six, or until she shows clearly that her behavior is constantly beyond the slightest possibility of reproach.

A lady chosen as chaperon must be one well versed in all matters of propriety, and of social standing superior to the girl in charge. She may be a relative, but ordinarily is rather a companion. Her disposition and character must be such as to influence her charge in all matters relevant to the future well-being of the girl. Needless to say, it is foolish for a father to select for his daughter a chaperon who is not of broad mind and kindly nature, nor is one who has no sympathy with the pleasures of the young an acceptable choice. The mother of a girl should rather give up something else than to give her daughter into the care of another woman, unless the mother feels sure that that woman is better qualified to take care of the girl and bring her up perfectly.

DUTIES OF THE CHAPERON

Without interfering or meddling, the chaperon must be present whenever or wherever her charge is in the company of young men, with the exception, of course, of those occasions that are considered permissible, as later described. She must protect the girl against the advances of those who are not fitting company, and check at the outset an acquaintance that does not seem acceptable. The girl who respects her chaperon will respect her judgment, and will feel sure that such action is for the best.

The orphan who gives a formal ball does so in the name of a near relative, but if there is no relative, it is

given in the name of the chaperon. If there is a father, the invitations are issued in his name, and the girl receives with him. Dinner invitations for an informal dinner—which is the only kind a young girl can give—are telephoned by the girl herself. The chaperon should always be present at an affair given by the girl, for it is not proper for a girl to act as hostess alone. The chaperon must either receive with the girl or come in later, but she must be present. At an afternoon tea she may go into another room after she has poured tea.

It is absolutely necessary that someone remain up on the evening of the party, or on any other occasion when young men are present until the last young man has left. A girl must never be permitted to sit up late at night with a young man. If the girl is returning from a party to which she went as one of a group, someone must open the door for her—and the young man must not come in! This is true even when the couple are engaged. The fiancé must not come in when the hour is late, and someone must open the door to let the girl in. She should not use a latch key.

The chaperon must be present when an engaged couple (and of course when the couple are not engaged) lunch at a roadhouse, on a journey that lasts over night, on a sailboat, or on any other similar occasion. It should be understood, however, that the chaperon need not be shackled to her charge. Very often an older sister furnishes all the chaperonage necessary. At a dinner party, for example, a sister might do, and it would even be permissible for a mother to dine elsewhere after she had completed her duty of receiving the guests with her daughter.

At a bachelor dinner, or any other party given by a bachelor, it is necessary that a chaperon be present when the first guests arrive, and she must stay there until the last guest leaves. Very often a bachelor has his aunt or some other lady relative present to act as chaperon. The careful chaperon will, of course, be sure that even in her company her young charge does not go to places that shoud not be visited.

A young girl may not visit an unmarried doctor, clergyman or portrait painter unless accompanied by a chaperon.

VARYING CONVENTIONS

A young girl may motor around with a young man, or sit with him at the seaside, or walk into the woods with him, always with the father's permission, but she may not sit in a restaurant with him and she may not go to the theater with him! And a lady who is not young may have a gentleman dine with her at her hotel, and a married woman may have a different man into tea every day, if her husband does not object! And a young girl may sit at the moving picture theater with a young man! If these laws of etiquette are too mystifying to fathom and to know what is right or wrong the sensible person will, of course, be guided by judgment and conscience, and be protected by that all protecting armor, "Good Manners."

PART V
DRESS

Chapter I

DRESS OF A LADY

MORNING WEDDING

THE BRIDE

At a morning wedding, the bride wears a simple white organdie or crepe de chine dress.

THE BRIDESMAIDS

The bridesmaids wear simple morning dresses and plain hats with a bit of ribbon on them.

GUESTS

The guests wear simple flimsy summer dresses, (presuming, of course, that the wedding is held in the summer time).

AFTERNOON WEDDING

THE BRIDE

For the bride's dress at an afternoon wedding, see Chapter III of Part II.

THE BRIDESMAIDS

For the dress of the bridesmaid at an afternoon wedding, see Chapter II of Part II.

GUESTS

The guests at an afternoon wedding wear handsome afternoon gowns, hats, gloves, card or fancy bags, and fur scarfs if desired. The outer wrap is left in the hall.

EVENING WEDDING

Dress for an evening wedding is more elaborate than for an afternoon wedding and requires strictly evening wear. At an evening church wedding, the woman guests should wear wraps and scarfs, or some other light covering for the head.

Flower girls and pages are dressed in quaint old-fashioned dresses and suits of satin selected by the bride.

RIDING

The riding habit consists of a plain dark colored tailored suit. Frills of any sort are in bad state. Leather gloves two or three sizes larger than are ordinarily worn, and low-heeled boots of plain design and any hat that a man might wear, constitute the complete habit. Sharp cuts, curves, angles, pleats, ruffles or other trimming, other than a white carnation or perhaps a few violets, should be avoided. Everything should tend toward simplicity of line and contour, more on the order of the clothes of the smartly and correctly dressed man, rather than the mistaken "picture conceptions" of riding habit. The hair should be combed back flat so that the hat fits well on the head, and keeps the hair neatly in place in spite of the jogging of the horse.

LUNCHEON

Ladies leave their outer wraps in the hall. They may, however, wear fur neck pieces, and carry their muffs into the drawing room. Hats and gloves are always worn. Gloves are removed before or upon reaching the table, and if a veil is worn, it is lifted and fastened above the nose.

Elaborate dresses and excessive jewelry are not worn. Good fashion decrees simplicity, good taste demands simplicity, good breeding makes simple the practice of simplicity.

At a formal luncheon, the hostess invariably wears a hat, though she seldom wears a veil.

AFTERNOON TEA

Elaborate day dresses may be worn at afternoon teas. But any fashionable day dress is in good taste. Gloves and hats are worn.

The elaborate tea gown with a train and long flowing sleeves is worn at tea time by a hostess, but is most appropriately worn at the family dinner table. A guest at the home of some member of her family, or a very intimate friend, may wear a tea gown, otherwise not.

THE GARDEN PARTY

An elaborate summer dress is worn only at garden parties. Country dresses, however, are appropriate. Hats and gloves are worn. Parasols and fancy bags are carried by the guests.

THE MATINEE

Regular afternoon clothes are worn to theatre and other afternoon entertainments. Simple dresses are best suited for these occasions.

AFTERNOON COMING-OUT PARTY

THE DÉBUTANTE

The débutante wears a very simple evening dress of pale color at an afternoon tea held in her honor. She wears long gloves, and, of course, no hat.

THE MOTHER

The débutante's mother wears an afternoon dress and long gloves. She does not wear a hat.

GIRLS WHO HELP RECEIVE

The young girls who receive with the mother and débutante wear afternoon dresses and long gloves, but do not wear hats.

THE GUESTS

The guests at an afternoon tea given in honor of a débutante wear afternoon dresses, gloves and hats.

DINNER

INFORMAL

At informal dinners the hostess and the guests may wear simple evening dresses. The dresses may be low-necked with elbow or long sleeves. No head dress is worn.

FORMAL

An elaborate ball dress is appropriate for a formal dinner. Gloves are worn, but a head dress, unless fashion decrees it, is not conventional. The gloves are removed, and placed in the lap while at table. When the napkin is removed from the place plate, it is placed over the gloves.

CONCERT, THEATRE AND OPERA

An informal dinner dress is correct wear for attendance at an evening concert, the theatre and the opera on ordinary nights. On special nights at the opera, however, ball dress, head dress and jewels are worn.

RESTAURANT WEAR

Simple evening dresses are appropriate for attendance at high class restaurants. The head dress may conform to the custom of the locality, but it must not be over elaborate. It is not proper to dress as for a ball when going to a restaurant. Doing so seems pretentious—unnecessary display. The well bred do not try to draw attention to themselves.

DANCES

FORMAL AND INFORMAL

Dress for an informal dance is similar to that worn to an informal dinner, and dress for a formal dance is similar to that worn to a formal dinner.

BALLS

A ball is an occasion of splendor and elegance. To be in keeping with the magnificence of the affair, the costume may be elaborate. A low necked sleeveless gown of beautiful material and color is the correct dress to wear. It need not be elaborate, however, for simple dresses of the best quality are very often most effective. The wearing of hair ornaments is to be left to the discretion of the individual, that is, as to whether or not the particular hair dress in style is becoming, and depending upon whether custom decrees a hair dress or not.

BALL FOR A DÉBUTANTE

The dress for the débutante should be a pretty ball dress of soft material or of lace, but it must be youthful. The old custom is that of wearing a white dress. If the débutante wears colors, they should be very delicate. She wears very little jewelry.

THE DÉBUTANTE'S MOTHER

The débutante's mother wears the most handsome ball dress possible, and all her jewels.

TRAVELING

A plain cloth suit with a neat shirt waist is the proper dress for traveling. A small or medium sized hat and plain shoes are appropriate wear. A one piece dress and an outer wrap is also fitting for travel. Comfort and convenience are the main considerations in traveling.

BUSINESS

The same style of clothes as those given above for traveling are most fit for business wear.

COUNTRY CLOTHES

Sport clothes are, of course, worn only in the country and should not be worn in the city.

A LADY'S COMPANION

A companion wears the same clothes as any other lady would for the particular occasion.

Chapter II

DRESS FOR MEN

THE CUTAWAY OR FROCK COAT WITH STRIPED TROUSERS

The cutaway consists of a black frock coat with gray and black striped trousers and a white piqué or black cloth waistcoat. The coat is bound with braid, but more properly, it is plain. A black and white four-in-hand, or a black bow tie may be worn. A satin faced lapel is worn on a more formal occasion by an elderly man. A silk hat, black patent leather or calf skin shoes with or without spats complete the outfit.

The frock coat with striped trousers is worn at a morning or afternoon wedding to church in the city on Sunday or at any formal daytime function, or as an usher at a wedding or as a pallbearer.

THE TUXEDO

The Tuxedo is a worsted suit, the coat of which is cut straight and held with one button at the waist line. The lapels only are satin faced, but if it is shawl-shaped, the whole collar is made of satin. The braid on the trousers should be narrow. It is not necessary, however, to have braid on the trousers. A plain black tie, of silk or satin, white enamel stud buttons or black onyx, a plain black or white waistcoat, and an opera, straw or felt hat as

worn in the country, completes the outfit, excepting the shoes, etc., which are exactly the same as for the formal dress. A very thin watch chain is permissible.

The Tuxedo is worn at most dinners, at informal dances, at informal parties, at the theatre, when dining in a restaurant or at home, but never on formal occasions.

THE FULL DRESS

Evening dress for men consists of full dress worsted suit, with satin facing and collar, either lapels or shawl-shaped collar and wide braid on the trousers; other trimming would be in bad taste. A plain white linen waistcoat with white linen and white lawn tie are, of course, part of the correct dress. Pearl shirt studs are decidedly evening dress. Elaborate, but inconspicuous, waistcoat, stud and cuff link sets are permissible in America. Handkerchiefs must be white, mufflers either white or black and white, gloves white buckskin, gray doeskin or khaki color. White kid gloves are worn at the opera and at a ball. The pumps, shoes or ties are patent leather, and the socks are plain black silk. The walking stick is plain with very little or no ornamentation. The handle may be either straight or bent. A silk hat and overcoat are always worn. The overcoat is worn in the summer time also. A very thin watch chain is permissible.

Full dress is worn at evening weddings, at a ball, at a formal evening entertainment, at the opera and at a formal dinner.

The wording of the invitation will disclose whether the affair is formal or informal; the formal invitation is always worded in the third person.

THREE PIECE SACK SUIT

The three piece sack suit is worn to business and for traveling. It is also worn at informal daytime occasions. A dark blue or black suit may be worn by a guest at a morning or afternoon wedding, but not by the groom, best man or ushers.

HOUSE SUIT

The house or lounge suit was devised to provide comfort for the gentleman on an evening at home. It is very much like an evening suit, but looser, and the coat has two buttons instead of the usual one of the Tuxedo. The purpose of the suit is to provide a change for evening—but it is not to be worn elsewhere but at home.

SPORT CLOTHES

All kinds of fancy tweeds, gay colored socks and ties are permissibly worn in the country. Flannels are to be worn for tennis, and knickerbockers with golf stockings for golf. Silk, cheviot, or flannel shirts with soft collars attached are worn with all sport outfits.

The riding clothes of a man are conservative and should fit perfectly. English boots or leggings are worn, but they must be of real leather and highly polished.

Sport clothes should be worn in the country only; for all kinds of sport.

The blue coat and white flannel trousers are worn to a luncheon, to church and to informal affairs in the country.

Chapter III

DRESS FOR SERVANTS

LADY'S MAID

A lady's maid wears a black skirt, a laundered white waist and a small white apron, the band of which buttons in the back. While traveling, she wears a small black silk apron.

The afternoon dress consists of a black shirt waist with white collar and cuffs. The lady's maid usually wears a black velvet bow in her hair.

VALET

The valet wears an ordinary dark business suit, with a black tie.

PARLOR MAID, HOUSE MAID, WAITRESS

The parlor maid, house maid and waitress are always dressed alike; in plain cambric, with large white aprons with high bibs and Eton collars and no cuffs. For the afternoon they wear black dresses with white collar and cuffs, and small white aprons with or without shoulder straps. The waitress dresses for luncheon. Neatness is, of course, requisite; the white parts must be white, and the black parts spotless.

BUTLER

In the morning the butler wears an ordinary blue or black sack suit with a dark tie. When serving at the door in the early part of the day, he wears black trousers with gray stripes, a high cut double-breasted black waistcoat, and a black swallow-tail coat with satin on the revers, a white stiff-bosomed shirt with standing collar, and a black four-in-hand tie.

At six o'clock the butler changes to evening dress, which differs from a gentleman's in that there is no braid on his trousers, the satin lapels are narrower, and the waistcoat is black, but the tie white.

He does not wear jewelry other than white enamel stud and plain cuff links. In the afternoon, however, he may wear a thin watch chain.

FOOTMAN

The footmen wear livery of the color scheme chosen by the people of the house. It is usually in harmony with their motor cars.

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Diescher, Victor H.
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